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Toccata on "Pange Lingua." *Baird*. (Augener.)

Andante from the fifth Quintet (Best's Arrangements, No. 57, p. 748). *Mozart*. (Novello.) *This arrangement only.*

The 10 selected pieces and the book set for the Essay for the January, 1924, A.R.C.O. Examination, are the same as those set for July, 1923.

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The Musical Times

AND SINGING-CLASS CIRCULAR

DECEMBER 1 1923

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BRITISH PLAYERS AND SINGERS

No. X.—WALTER HYDE

By H. JULIAN KIMBELL

If one were to meet Walter Hyde without knowing him to be a singer, one still would immediately say on the strength of his speaking voice that this man surely ought to sing. Not that singers are inevitably good speakers, but the possession of such an attractive, cultivated speaking voice, soft, clear and well modulated, is assuredly a good part of the way towards good singing. Given this, it is felt that the common fussy process of a singer's preparation is now obviated, with all that nervous business that so often causes him to brace himself just at the moment when he should be most flexible. Well, this first impression of Mr. Hyde would be perfectly sound. He is, as three-parts of the civilised world knows to-day, a singer of distinction, and in this distinction I hold that his gift and his cultivation of good speech must have counted for a great deal. Mr. Hyde is a thorough musician, a leading interpreter of the great Wagnerian tenor parts, and the 'creator' of some of the most formidable later operatic music, such as Delius's and Debussy's; but this has not been the whole of his story, and we shall not apprehend how his art has become quite so fine and lucid as it is, if we under-rate the virtues of the drilling he has had on the scenes of less weighty musical entertainments, wherein clumsy or clouded verbal utterance is simply not tolerated. Mr. Hyde in fact has sung in everything from the lightest of operettas alongside sparkling Miss Isabel Jay, to the grandest of music dramas, where one never dreams of making love to anyone less imposing than an Amazon.

What, when Mr. Hyde sings, first commands admiration is the perfect poise of the voice and its freedom from all disconcerting gaps between registers. He is not two tenors in one, strong here, weak there, light and heroic within the course of a single phrase. He does not depend on a few ringing high notes to dispel the memory of many rank bad ones. His scale is even, the notes strung from top to bottom with rare equality. He may not surpassingly excite the masses by pealing high tones. The pleasure gained from his singing is not pre-eminently sensuous. Above all he is a singer of taste, of conscience, of a finely judged and measured art, and he stands in an age of confused standards for the veritable technique of song, which the world of musicians may neglect, but at a 'sad risk'. It is a capital thing for our opera that he is an opera singer, for he brings to that scene—to-day in England in many ways still so crude and incomplete—a skill that every connoisseur must esteem. It is in my mind a most serious compliment when I acclaim him as one of the few *correct* singers in the land to-day. This must not for a minute imply that his singing is stilted or lacking in immediate charm. The charm

simply is not of the romping physical order, but one that springs from a notably distinguished grace. Musically he is safe as a rock. I think of him as standing in relation to opera much as did Gervase Elwes to lyrical music.

A SINGING FAMILY

Mr. Hyde was born at Birmingham, and his family have long been associated with music there. His father still sings in the Birmingham Festival Choral Society, and two of Mr. Hyde's brothers carry on in a more modest way the family traditions. Curiously enough, all are tenors.

'Ever since I can remember [says Mr. Hyde] I have been devoted to music. I always had at the back of my mind the desire to be a public singer. My voice broke rather early, at thirteen, and then I began to sing bass—that is,' with a smile, 'if you like to dignify my puling efforts thenadays by calling them singing. Anyway, I still keep—possibly you may have noticed—a dark quality on the lower notes, and at one time I could have been trained quite easily either way, up or down. So you see I might have turned out to be a Hunding, instead of being the man who behaved so badly that night in Hunding's house! Under Mr. George Arnold Breeden I took my first serious lessons, and then the real turning-point in my life came when I won a scholarship at the Royal College of Music. There for vocal study I was under Mr. Gustave Garcia. For harmony and counterpoint I was with Sir Walter Parratt, Sir Charles Stanford, and others, and tried to make of myself a bit of a musician.

'Those were fascinating fields, and I am always glad to have browsed humbly among the elements of creative music, although of course my chief interest lay always on the interpretative side. Better a fair interpreter than a poor creator, don't you agree?'

Mr. Hyde's first musical venture was in light opera—*My Lady Molly*—and there is much to be said for such a beginning, for under such conditions he was not obliged to put his young voice to undue hazards. Followed an introduction to Liza Lehmann and his engagement in her *Vicar of Wakefield*, produced at the Prince of Wales's Theatre, with Miss Isabel Jay as Olivia and David Bispham as the Vicar. Through the introduction of Mr. Percy Pitt, Mr. Hyde sang to Hans Richter, and in 1909 made his first appearance in grand opera. Mr. Hyde paused in his story to pay a tribute to that great man.

Richter believed in English singers, and deeply trusted them in Wagner—and that was more remarkable for those days than now. The newest young people to-day can hardly imagine the absurd prejudice there had so long been against us poor natives. But this magnificent musician was one of the greatest of the forces that were to explode that superstition, and in his now historic production of *The Ring* in English, a number of us made our entrance into the sacred grove along with leading Continental singers of the

day. And I believe we did quite well. In that first English performance I sang Siegmund, and what an education it was! How I kept my eyes and ears open!

'After that I crossed the water to sing with the Metropolitan Opera Company, first at New York, later in a tour of the Middle West, as far south as Atlanta. On the way we sang at St. Paul, Boston, Chicago, Minneapolis, and so on. You can imagine this was a tremendously valuable experience. In that fascinating time I was working with such grand people as Geraldine Farrar, Gadski, Olive Fremstadt, and Scotti. A year later I began my work with Sir Thomas Beecham, and after that I was in all his enterprises.

'What a man! Nobody has done so much for music and particularly opera here in England as Sir Thomas, and I am quite certain people do not yet see in the light they will later his sheer national importance. We, at any rate, then under his direct influence, knew his power and his extraordinary musicianship. And what a tongue! The caustic comments at rehearsals! . . . If only a fiftieth of his witticisms could be recorded! But even then the effect of that urbane, mild voice of his would be missing. Sometimes they verged on harshness, but harshness in such a wit is so forgivable! They just were inevitable, his *bons mots*, but you felt very lucky if one did not come your way. In the effort to establish opera here in the very best style he spared himself no more than us. If we were rather afraid of him, we all enormously respected him, and his withdrawal from musical doings was a most deplorable blow. So I say, anyhow.

'Again at the end of 1911 I went to America, and for nearly two years toured there in light opera and concerts. It was pleasant to be back in England after so long. A tour in the provinces followed with Denhof, and there I sang most of the Wagnerian tenor parts. In that season there was the first performance in English of Debussy's *Pelléas and Mélisande*, produced at Birmingham, and I was, I think, the first English Pelléas. It meant, I remember, extraordinarily hard work for us all. For instance in one week I sang *Loge* (*Rhinegold*), *Siegmund* (*Valkyrie*), *Siegfried* (*Twilight of the Gods*), and *Walter* (*Mastersingers*).

The scribe gasped at this. Mr. Hyde went on to describe the necessity in such circumstances for the strictest attention to a healthy mode of life. 'Music is a jealous mistress, and the public singer must be like a prize-fighter or professional footballer in keeping fit and up to scratch. If the body is not in tune neither is the voice.'

Mr. Hyde also spoke of Continental experiences, at the Budapest opera among other places. 'Naturally I knew no Hungarian, but they were extraordinarily liberal there in the matter of language. I was to be allowed to sing in English, in Italian, in Chinese if I wanted to—in any tongue on earth, in fact, except German. It so happened that I knew *Lohengrin* only in German, but they would not have this at any price. I had a contract with the Munich opera to sing there for

three years, but this was knocked on the head by the war. I had some rather interesting operatic experiences in the provinces with the Moody-Manners Opera Company, and if anyone thinks an opera singer's life all cakes and ale, I should like him to have been in my shoes when I had to learn the parts of Don José, Romeo, and Samson, in about four days apiece. The first two of these I sang without a single stage rehearsal, I remember. Rehearsing is a matter of some difficulty on these occasions, and I recall that at Swansea I was once driven from pillar to post before I found refuge for a little quiet work in the gallery bar. Also during the war I joined Miss Lena Ashwell's 'Firing Line' concert party—an experience I would not have missed for anything. Then came the Beecham Opera Season of 1917 at the Shaftesbury Theatre, which was launched by the artists themselves (rather on the lines of the present British National Opera Company), to be taken over later by Sir Thomas. That season introduced Miss Rosina Buckman to London. We produced Bizet's *Fair Maid of Perth*, in which I was the tenor, and I added to my little list—not, I must say, with any passionate love for it—the part of Johnson in the *Girl of the Golden West*.

Mr. Hyde was asked to name the part he most enjoys singing. 'On the whole, Loge perhaps. It is a pleasant change to have a chance to be a character quite off the lines of the usual sort of operatic hero. Tenors in opera are so often such arrant sentimentalists, or else fools, or else such cads as Faust or Pinkerton. Even Walter in *The Mastersingers*—of course a jolly good part musically—is a nonentity when Sachs is about. After all, Loge is a somebody. Everybody defers to him, and he can even afford sometimes to be rude to Wotan—a delightful privilege. And he is not a slave to feminine whims. How tired I do get of the ultra-emotional nincompoops who are always helplessly dragged about the stage at the skirts of their various mistresses! Loge, by the way, I never found an easy part to memorise, and every time I sing it afresh, I discover something new in it to study.

'Parsifal is one of the most difficult parts of all to enact. The stage manager cannot help you here. Parsifal must all be felt, and to my mind only by feeling it deeply can it be tackled at all.'

Mr. Hyde believes that there is better acting nowadays on the opera stage than ever before, and attributes this in large part to the greater freedom allowed by stage managers to their artists.

The conversation then turned to the topic of vocal technique, and Mr. Hyde was asked to put the fruit of his life's experience into a nutshell. At this tall order he began:

'First of all, I would emphasise the paramount importance of clear diction. I am convinced of the great service done to me by my experience in light opera, where the music does not pretend to be all-in-all and diction is three parts of the battle. The value of diction in more serious music is not so much to explain clearly the story or the

argument, as to enhance the sheer melodic interest of the phrase. By diction [said Mr. Hyde] I do not only mean the clear-cut utterance of individual words, but also the broad intelligible sweep of a whole sentence, in the act of which the entire colouring of the voice is affected. Remember, beautiful diction means beautiful tone. And then there must be cultivated a feeling for pathos and humour, qualities which, of course, materially affect the primary tone. It is the faculty for this cultivation which lifts a great artist above his fellows.

'To come to technical details, I could of course fill pages, but it is not so easy to sort out my ideas simply. Let me try a definite illustration. How do I feel when I stand up to sing, say, Walter's *Prize Song*? In my mind I foresee a phrase from beginning to end, and it tells me just how much breath I require to launch my voice, so that I can end as I began—that is, with supported tone and wide-open throat. I hold it to be just as great a mistake to take in too much as to take in too little breath. It is experience that tells the singer how much, and that is one of the reasons why the training of a voice is such a long job. Such exercise of technique ought to be quite automatic.

'Having taken my breath, I lock it for a moment to make sure none has escaped, and then, starting on the song, release it gently but firmly. Thereafter I strive to bow on my breath much as the violinist does on his instrument, increasing or decreasing the breath-pressure or "support" as the notes go up or down, but always bearing in mind the line the music is to take for a bar or so ahead, so as to aim at continuity instead of a succession of choppy notes. This gives a sense of command, and enables me to clip off the final consonant with the throat still wide—a condition most important in good singing.

'Too much nonsense is talked about the registers of a voice. The phrase of course is sometimes useful, but it is thoroughly bad for the idea to arise that the different registers mean, as it were, separate compartments or different processes. I think singers mostly are not much concerned with the existence of these differences.

'I think also very grave mistakes are often made by singing teachers in their recommendation of experimental methods and fanciful principles for the placing of the voice here and there. There seems to be no specific place on which to focus tone, so long as I take reasonable care to enunciate clearly. Otherwise I like simply to feel that I am making my whole body a definite vibrating element. To go back to this question of breath command—it is not only so important in itself, but it is of direct assistance against nervousness. And who has not been a victim of nervousness? In oratorio the orchestra is behind you, in opera in front of you. Such different conditions are disconcerting, and I used once to be much embarrassed by them all. My breath in those days would play me all sorts of tricks. But now with

the experience I have won, I can manage to hide my nervousness however much of it there is in my heart of hearts—and this may be an encouragement to younger singers.'

At the end of our talk Mr. Hyde spoke to me of the doings of the British National Opera Company, particularly of the readiness of the directors at all times to hear fresh voices, and their keenness to foster young talent. 'There is no one in the chorus who has not a fair chance to step into the limelight, and we do our best to give everyone who comes under our notice his appropriate opportunity.'

In the Company's young career, Mr. Hyde has been one of those generous architects—others too have been recognised in these columns, men and women, who have worked with faithful art, mere pecuniary gain the least of their considerations—for whose gallantry the history of English opera will, in all justice, have an enduring word of praise.

THE CONDUCTOR AND HIS FORE-RUNNERS

BY WILLIAM WALLACE

IV.—THE MANNER

(Continued from November number, page 759.)

We now reach a point when musical instruments are gradually coming into view, not in their maturity, but with experimental steps. Music was becoming secularized, but the Church had a stout grip and the best went for her service. It is, however, a relief to leave behind the ecclesiastical prohibitions and comminations which give so disturbing an impression of early Church singing.

Dates are of little avail here, at any rate from the 12th to the 15th century, and it is not necessary—for our purpose, at least—to examine the pedigrees of instruments up to the 16th century. What instruments were at hand were primitive, home-made, defective in compass, and, we may well believe, horrible in sound.

There are frequent references in early French poetry, and the pastourelles are interesting in showing that some kind of music, instrumental as well as vocal, was entering largely into the lives of the people. These pastourelles seemed for the most part to deal with incidents which ended one way or the other, making no Bohns (not even in an extra volume) about it. But there is a joyousness, an engaging winsomeness which we also find in the dainty early English poetry, whose exordiums carry us back to Homer's fondness for the 'rosy-fingered dawn.' So we have much of this kind:

L'autrier en Mai au douz tems gai
que la saisons est bele,
Main me levai joer m'alai
a une fontenele.
En un vergier clos d'aiglentier
oi une viele,
la vi dancier un chevalier
et une damoisele.*

* K. Bartsch. *Romances et Pastourelles des xii. et xiii. siècles*. Leipzig, 1870, p. 78. It would be cruel to impose a homespun translation upon this delicate lacework.

The *viele* mentioned may be either a hurdy-gurdy or an early type of fiddle, for a bow is mentioned along with the *viele* in another pastourelle. There were sellers for strings for the *viele* early in the 14th century: 'J'ai bones cordes a vieles' runs the advertisement in 'Le dit d'un mercier,' quoted by Franklin in *La Vie privée des premiers Capétiens*, vol. ii., p. 107. Froissart, of *The Chronicles*, wrote pastourelles, and speaks frequently of musical instruments. Thus:

Et il aura ma cornuille,
la musette et la flahutelle,

and

Pipes, canemeaus et flagos
et musettes a bourdon gros
tamburs et esclifes trawes.*

In another place, but not here, it might be interesting to discuss whether a facility for rhyme indicates a low or a high degree of creative powers; what we have to note is its presence here, and an obedience to rhythm indicating accent. In an age like ours, with the complexion of music displaying apparently various and brazen hues, it is difficult to appreciate the slowness with which so simple a matter as the bar was evolved. But on went the theorists, plodding in what we would call words-of-one-syllable style, just for the lack of that little vertical line, the bar-line.

As counterpoint to the plainsong developed, it was impossible for two or more singers to keep together without some understanding about the rhythm. That this was recognised is clear from the treatises that have survived, and they are not inconsiderable. Measured or mensural music enlarged the time-values of notes, and reduced rhythm to something approaching a system. One matter stands out clear on all sides, and that is the conviction that, dignified and melodious as the music of these centuries could be when interpreted by a skilful musician, it could not be allowed to ramble on in tuneless meanderings which came violently in collision with ritual and decorum. Adventures there were, we may be sure, with secular music, gentle zephyrs more attuned to the ear than the boisterous plainsong and its rolling discant, artfully insinuating itself into ecclesiastical chants, and there was need to warn the singers that they were in church, there to praise the Lord, 'e non a sodisfattione delle loro passioni amorse.'† These were 16th-century manners. A century earlier singers were begged not to sing the discant with a loud, lugubrious noise.‡

Even the organ—not the instrument as we know it—was denounced as whole-heartedly as was the 'kist o' whusses' in Scotland in our own time, its crimes being that it lulled the senses and smothered the words ('Quod cantici verba obscurat, sensumque

* Bartsch, pp. 323 and 329. *Esclifes* were whistles for decoying birds; *trawes* cannot be traced, but might be akin to *traw* or *travers*.

† Ludovico Zaccagni, *Prattica di Musica* (Venice, 1592), quoted by Schoenemann, page 65 n. I failed to find the expression at the place which he indicated.

‡ Keck (1442), in *Scrip.* iii., p. 321.

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sepeliet, et adobruat.' Gerb., *Cant.* ii. 217). Many like pearls of rhetoric might be strung from these old writers. To judge from their admonitions we might infer that they regarded the organ as an instrument likely to lead man's soul into jeopardy.* It might be asked if their warnings were genuinely necessary, or if the moralists were 'persevering in grace,' or if, to put it bluntly, they were merely plagiarists. One writer speaks of the *terribilis personantia* of an instrument of the tuba kind (perhaps an organ-pipe) calculated to strike terror into the doughtiest heart, and another likens the sound to the torment and menace of war.

Zaconi, who has just been mentioned,† is explicit about the beat being decisive; it is not to be divided into shakings, or to be half-hearted, or half-alive, or to worry the singer, but to be steady and straightforward, taking no risks with *allargandos* and *stringendos*. In more than one passage he speaks of *il tempo del orologio*, implying some rigidity of the beat. Apart from his disquisitions on music, he sets himself up, no doubt much to his own *soddisfazione* (a word which he appears to love) as *arbitrer elegantiarum* on such matters as diet (f. 71), dress and conduct (f. 54). Singers should be distinguished and correct in their costume; they should be young, tidy, and not quite illiterate (f. 54). Indeed, like many books published about this time, a good deal of space is taken up by directions as to conduct and politeness, a manual of Music and Manners in fact.

Definite as were the instructions as to the beat, it persisted up to the end of the 16th century chiefly as the measure of a note, with the up and down or down and up movement, the semibreve being the unit. It gave the *tempo* to the singer, but nothing in the way of accent, and there was no cross-movement of the hand from one side to the other.

In this connection the number of people taking part in a performance has to be considered. We are told‡ that in 1475 a double choir, each with sixteen singers, was considered large (*multi cantori*): in 1497 there is the record of a band of thirty-four. A usual number was eight, and Kinkeldey refers to a writer who said that in the Duomo of Florence a Mass *pro eligendo pontificem* was sung *con otto cantori*. Masses with this intention must have been fairly well-known, for they had to be sung often between 1590 and 1592 for the four Popes who were elected in these years, an unusual number even at that period.

As the singers, few in number, were grouped by the music-stand which held the tall folio choir-book with its large notes, a demonstrative action with the beat was unnecessary. But there were not wanting those who carried their gestures too

far. So we have Philomates,* determined not to be behindhand with invective or in the use of a rare and refreshing vocabulary:

There are those who resort to vulgar gestures to control the singing, fancying themselves endowed with the special qualities and the studied methods of singers.

Philomates was translated into 'Deutsch' by Martin Agricola, apparently for the use of schools, for he is in three bits—like all Gaul—and mostly imperfect at that. Far from giving us the real Philomates in his Venetian cloak—perhaps he was a trifle beyond him—he dressed him in sober homespun. Here is his

Sechste Kapitel vom schlag odder Tact. Der Tact odder schlag wie er alhie genomen wird ist eine stete und messige bewegung der hand des sengers durch welche gleichsam ein richtscheit nach ausweisung der zeichen die gleicheit der stymmen und Noten des gesangs recht geleitet und gemessen wird.†

In two of these 32mo books Agricola gives a picture of 'Pytagoris' weighing in big scales 'anpos mit hemmern' (amboss = anvil) used for giving the intervals notes of the scale—surely an early example of the predecessor of the tuning-fork. The picture is described thus:

Pytagoris weget die hemmer mitenander one stil und merckt wie viel einer schwerer den der ander ist auch was vor resonantz daraus entspringt.

The researches of Kinkeldey (p. 9) have brought to light the works of two Spanish writers, Bermudo and Sancta Maria. The first brought out, in 1549, his *Libro primo de la declaracion de instrumentos musicales*, followed, a year later, by *El Arte Tripharia*. Sancta Maria's, published in 1563, was *Arte de tañer Fantasia*.‡

Bermudo refers to the use of a stick—which, however, is not to beat loudly—and Sancta Maria has much to say about the beat (*see* Kinkeldey, from p. 26 onward).

Other writers in the early half of the 16th century speak of the beat *all' uso antico* with the foot, or with the stick in the hand, *veteri more*; but the conductor as a special functionary was not yet on the scene.

In his treatise on music, Vanneus§ speaks of the beat being made *quovis instrumento*, and continues:

It can be made in silence (*tacite*), that is, without visible and manifest stroke of some instrument, but noted mentally.||

* *Philomates de Nova Domo Musicorum*: Vindobonae, 1512. The British Museum does not possess a copy. The book went through several editions, possibly used as a school-book. I am indebted to Schoenemann (p. 45) for the first three lines of his quotation:

Sunt quibus est usus moderari turpibus odas gestibus, egregios mores se scrire putantes atque exquisitam cantorum conditionem.

† Martinus Agricola: *Ein Kurz Deutsche Musica*, 1528: *Musica Instrumentalis Deutsch*, 1529; and *Musica Figuralls Deutsch*, 1532. The quotation is from the last. All three were printed at Wittenberg.

‡ Of these, only the second is in the British Museum in the form of a facsimile, published in 1875, of which fifteen copies were made. Kinkeldey consulted this copy. He calls its 'Schrift sehr knapp.' I thought it *einfach höllisch*.

§ Stephanus Vanneus: *Recanatum de Musica Aurca*, Romae, 1533. Schoenemann has *recanatum*, a word that does not exist.

|| Vanneus, ii., 8, p. 54.

* In Gerb. *Cant.* ii., pp. 196-97, the word *lascivus*, with its derivatives and synonyms, occurs no less than twenty-eight times!

† Zacconi, *Prattica di Musica* (Venice, 1592).

‡ O. Kinkeldey: *Orgel und Klavier in der Musik des 16 Jahrhunderts*. Leipzig, 1910, p. 166.

Schoenemann (p. 44) thinks that this does not exclude the beat, but the passage, obscure as it is, seems to deprecate the practice of beating time with a stick against some hard object, hence the caution *tacite*. Oddly enough, Schoenemann's quotation stops at a point of interest, for the text runs on to say that 'the movements should be equal, like the action of a clock'—*qualis horologii motus*—yet another suggestion of the metronome that was to come.

Again, Salinas* refers to the sound of the beat, 'fit sonus in positione manus sive pedis.'

A century later the beat was still a matter for commentary, either because the rhythmic sense was ill-developed or because musicians had not attained to perfection of muscular control. In this instance the authority hails from Sweden—Olaus Retzelius, who sent forth his little *Disputatio Musica de Tactu* from Upsala in the year 1698. The interest of his remarks lies in his pointing out the necessity for expression in *accelerandos* and *ritardandos*. Speaking of speeding the beat or holding it back ('nunc velocius, mox iterum languidius'), he says that 'such a change is often met with in symphonies and sonatas, and passages are marked *adagio*, *allegro*, and with other signs.' Later, coming to different kinds of rhythms, he observes that 'the instruments demand extreme rapidity of fingering.'[†]

Here we take leave of our Latin authors, although their writings are voluminous, and years might be spent in forming a collection of extracts from their works. When the means of intercommunication and the state of the roads are considered, it is surprising that the desire to cultivate the art was so widespread, and that there were men (not to speak of typefounders, printers, and paper-makers) with the intelligence to give their thoughts a permanent form, and with the sureness of vision of all pioneers.

Musical notation was swaying not between two stools, but between three. The outside stools were (a) the four-line Staff with square notes and other short-hand signs, and (b) the Staff as we have it, but with indications as to the value of notes. The middle stool was the string—and wire—entanglement of tablatur, of which Agricola, no doubt with good reason for his exasperation, wrote in 1532:

I will go so far as to say that it must have been a blind man who invented lute-tablatur: this naughtiness does not surprise me, since people with their eyes wide open have trouble enough to understand it.‡

Without belabouring the matter, we may take the three-stool theory as a summary of the position.

We shall next examine the material with which the conductor had to work.

(To be continued.)

* Francisco Salinas: *De Musica Libri Septem*: Salamanca, 1577 and 1592.

† Summam quidem digitorum velocitatem instrumenta requirunt.

‡ Quoted by R. Brancour: *Histoire des Instruments de Musique*, Paris, 1921, p. 54.

Ad Libitum

BY 'FESTE'

ROUND ABOUT THE 'FORTY-EIGHT'

A favourite question for silly and other seasons is, 'If you were left on a desert island with an extremely limited library, what books would you choose?' Musicians have often made the question apply to music instead of books, and there is no more drastic way of separating the handful of works that we cannot do without from the great mass of quite excellent material that we can merely do *with*. A week or two of enforced leisure recently threw me back on my music shelves and pianoforte. Composers soon began to sort themselves out, and the company got more and more select till only one was left. What was the special quality that caused his works to be left on the pianoforte after the others had got back untidily to the shelves? The answer is, Variety. His name? Bach.

Having winnowed the composers, I proceeded to winnow the works of the chosen one himself. The Suites, Partitas, *Anna Magdalena's Little Clavier Book* (most intimate and human of collections), the *Goldberg Variations* (with shameful stumblings over the more difficult ones, and with my hat off all the time to Harold Samuel for showing us what delightful stuff there is in this hitherto neglected masterpiece), even the *Art of Fugue* and the *Inventions*—all these and others had their turn, until one volume gradually took pride of place, being always either open on the music-desk or at the top of the stack. You will have guessed what it was, no doubt.

That desert island game is easy if you allow the castaway even as many as half-a-dozen works. (Unscrupulous folk have made up a decent library by counting the *Ring* as one, Beethoven's Symphonies as another, and so on.) Let him be thrown up on the sandy beach, breathless, with but a single volume tucked into his life-belt. What shall it be? Until a few weeks ago I should have had no answer ready. I have it now: the *Forty-eight*. In what other collection of keyboard music can we find so much variety of mood and style, and such a large proportion of pieces that may be played (at least passably) by the average pianist? Of Chopin, as a rule, only the weak examples are not forbiddingly difficult. How dreadfully debilitating one would find a constant playing of such things as the Nocturnes in G minor and E flat! The average player has to shy at nearly all the finest of Beethoven's Sonatas, and of the negotiable remainder several are admittedly 'prentice work'. Schumann is a likely candidate because his persistent romanticism is salted with intellect, but on the whole he calls for a pianist rather than for a musician who merely plays the pianoforte. Mozart and Haydn are too slender and elementary, Schubert too repetitive, Weber and Mendelssohn are too superficial to

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be called on to provide the castaway with daily bread. (Of course a pianoforte would be duly washed ashore, happily packed in a stout crate with oilskin wrapping.) No; I can think of no other single volume of pianoforte music that would fill the bill as the *Forty-eight* would fill it.

Suppose this work to have been among those lost, stolen, or strayed, through the carelessness of that young rip Friedemann. (We know how narrowly the C minor Organ Fantasia and Fugue was rescued from a shopman's heap of wrapping paper.) Inasmuch as the first English steps in Bach were taken mainly *via* the *Forty-eight*, one result of the loss would have been the delaying of Bach's progress in England, with all that that progress has meant for our music generally. Few of the organ works were known, and those few could very rarely be heard save in arrangements, owing to the scarceness of pedal organs in England.

The story of the introduction of Bach's music into this country is told mainly in the delightful letters Sam Wesley wrote to Ben Jacob. (After repeated readings of the letters, I simply cannot call them Samuel and Benjamin.) Most of the early references are to the *Forty-eight*. It is curious to note that only the Fugues seem to have been played, and that these were usually given in some form of transcription. Thus, Wesley, writing to Jacob on October 17, 1808, says:

We are going on swimmingly. Mr. Horn is furthering the cause of our grand Hero with might and main. He had arranged 12 of the Fugues for 4 Instruments before I had the pleasure of his acquaintance, and was longing to find some spirited enthusiast like himself to co-operate in bringing the Musical World to Reason and Common Sense, and to extort a Confession of the true State of the Case against the Prepossession, Prejudice, Envy, and Ignorance of all Anti-Bachists.

And a little later we find him lamenting that 'a severe Touch of a bilious Complaint' is keeping him at home and likely to interfere with a Bach evening; but, he adds:

... a Day's nursing and a few grains of Rhubarb and Magnesia or the like, almost always sets me to Rights again, and I fully expect to get out To-morrow, of which indeed I should much regret to be disappointed, as I am engaged to a Party where we are to have some of Sebastian, arranged by Horn, for 2 violins, Tenor, and Bass, and a glorious effect they produce, as you may guess. What must they do in a full Orchestra?

Nothing of the purist about Sam! He would not have been among the head-shakers over the Elgar transcription.

One of Wesley's greatest triumphs was the conversion of Burney. The Doctor had no great opinion of Bach, and wrote to Wesley:

In order to be consistent with myself with regard to the great Sebastian Bach, before I precisely coincide with you, I must refer to what I have written at various times... but I shall feel exceedingly gratified in hearing his elaborate and erudite Compositions performed by you (for I never yet HEARD any one of

them), and can tell you that I have a very curious and beautiful Copy of his *Fugues*, which was presented to me many years since by his Son, Emanuel, and which I shall have much pleasure in shewing you.

When Wesley called on Burney to see the copy, he found it 'so full of *scriptural* faults,' that he had much ado to play from it.

We have long since ceased to think of the work in its original form of two sets of twenty-four, but that, of course, is how these pioneers regarded it.

In a letter to Jacob, describing this visit, Wesley says:

I must also tell you another Piece of News; namely that this imperfect and incorrect volume... happens to contain only the 24 *first* Preludes and Fugues; all written in the Soprano Clef (to make them more easily understood, I suppose)... Ever since I had the privilege of so great a triumph (for I can call it nothing else) over the Doctor's Prejudice, he has evinced the most cordial veneration for our Sacred Musician, and when I told him that I was in possession of 24 *more* such precious Relicks, he was all aghast in finding that there could be any Productions of such a Nature which he had not seen: this again is another proof of his having hastily judged, and also how remiss the Germans must have been not to have made him better acquainted with the Works of their transcendent Countryman.

When I started this column I had no intention of touching on the Wesley correspondence, but after all the column is headed *Ad libitum*, isn't it? There is my licence to digress. (I hope it even excuses my quoting Shakespeare from memory and making a hash of it, as a pained reader tells me I did last month.) Moreover, the little volume containing the Wesley-Jacob letters is not very well known except by name (to forestall inquiries I may say that W. Reeves, Charing Cross Road, is the publisher), and it is well for us to get a glimpse of the devoted struggle of the early Bachites. The present revival of our Elizabethans has much in common with it, but we have the advantage of music printing facilities. Those old worthies had to do a deadly lot of copying. Horn, for example, made a copy of all the Preludes and Fugues, and even went so far as to use a specially ruled paper 'capacious enough [says Wesley] to contain an *entire* Fugue, however long, upon two pages only, thus avoiding the inconvenience of turning over, for which there is hereby no necessity even from the beginning of the Work to the end.' I would give something for a sight of Horn's MS. of (say) the long B minor and A minor Fugues. He must have bought his paper by the square yard, or written very minutely... But I must get somebody to hide that little Wesley book, or I shall digress all my space away.

When I interrupted myself, I was about to raise a point in connection with the G major Prelude in Book 2. Playing it a few days ago, after a longish interval, I once more marvelled that no editor adds a sharp to the C's in bar 7. Bars

1-3 are an ornamental treatment of the chord of G; bars 4-6 give us the same thing in D, the one C that occurs being sharpened. Now, save in bar 7, there is not another C natural in the whole of the first part of the Prelude. Bars 8-16 contain eleven C's, and all are sharpened. I have never been convinced that bar 7 is right as it stands:



The C natural would have sounded right had not the bars that precede and follow it insisted so emphatically on the key of D, and the C sharps.

Carrying my researches a bit farther, I find that the editors are justified in omitting the sharps, so far as the earliest available manuscripts are a guide. The C's in bar 7 are sharpened in two copies only—that of Schwenke, and the one in the National Library at Berlin by an unknown copyist. In both cases the sharps are in handwriting different from that of the rest of the copy.

This is slender support for me, I admit, but I feel in my bones—and even more in my ears—that the interpolated and discredited sharps are right. Perhaps some Bachites among my readers will tell me how the matter strikes them.

In comparing various editions concerning this G major Prelude, my roving eye naturally proceeded to compare them generally. Has Riemann yet edited the *Forty-eight*? I remember seeing a good many years ago his analysis of the work, and a dizzying affair he made of it. His edition of the *Art of Fugue* shows what he might have done had he been let loose on the *Forty-eight*. I open the *Art of Fugue* almost at random, and give, in facsimile, an example of what a fairly simple passage looks like after the analytical Riemann has finished toying with it:

A few pages of this sort of thing make one reel. How many people have been effectually choked off Bach by such methods?

Of all the German editions of the *Forty-eight* give me Kroll. He can be depended upon for a faithful text, and his abstention from any sort of phrasing or expression marks has much to be said for it—for, after all, few things in music are so indefinite in mood as these works. It is not the least of their merits. Most of them are the humble and obedient servants of the player, ready to respond to his mental and emotional state. There is no more crushing contrast to the paper pretentiousness of so much modern music than the austere pages in Kroll's Bach. In the former we have too often a mass of notes and signs that come to little or nothing in performance: the latter carries reticence to the pitch of making the work look bleak, yet everything is there, waiting to be evoked by the player who happens also to be a musician. Of course, a composer or editor who dares to be so reticent does so at his peril. Many a player, seeing no Italian or other flowers of speech, no

network of shapely curves for phrasing marks, and no hints as to nuance, will proceed to treat the music as if it were a mere affair of mathematics. No doubt much of Bach's reputation for dryness—at all events, so far as his fugues were concerned—was due to players who, having no guide as to the interpretation, refrained from interpreting.

Czerny's edition has a real distinction on its title-page, being No. 1 of the Peters Edition. Could any series have opened the ball better than with such a work? Probably Czerny's version still has a vogue, thanks to its inclusion in so notable a collection, yet it has many faults. For one thing, its pages are badly crowded. In the Fugue in A, for example (Book 1), the staves are so close together that one has to peer impatiently in order to see whether certain marks apply to the treble staff of one pair or the bass of its neighbour. The fingering is ridiculously overdone. With Riemann-like thoroughness, Czerny often marks the fingering for every note in a whole staff, and often in chords where there can be no question as

to which members are to be used. For example, can any normal left hand play these notes (A minor Fugue, Book 1) otherwise than as marked?



(It reminds me of the feat of a German editor of Bach's organ works, who marked the fingering of every note in the two five-note chords at the end of the F minor Fugue, the result being two neat little stacks of figures that one felt tempted to add up.) And here is the *Rule, Britannia* cadence of the *Saints in Glory* Fugue:



I hope they never, never shall be slaves to such unimaginative fussiness as this!

Since Czerny's day we have come to see that it is better to mark only the skeleton of fingering. Give the essential points—the crossing-under of the thumb, an indication as to whether such crossing is followed by the third or fourth finger, for example—and any intelligent pupil can be relied on to think out the rest for himself, and benefit from the exercise of his gumption in applying the principles of good fingering.

Textually, Czerny needs overhauling. In the first Prelude of Book 1 the bar interpolated by Schwenke is retained, and the retention is not excused by its being marked *eingeschobener Takt*. At the end of the second Fugue, the last seven bars have octaves in the left hand. There is a good deal to be said for a discreet doubling of the bass in a few cases, but it is doubtful policy to print such additions, even in small notes. It is generally agreed that consistency in phrasing is important, yet the crotchet-and-quaver theme at the opening of the C sharp major Prelude is phrased differently at its first and second appearances, and the subject of the Fugue is phrased in several different ways. Carl is over-lavish with his staccato marks. For example, isn't the pleading little G minor subject spoilt by this hiccuping method of delivery:



The C sharp major Fugue in the second book is marked *maestoso* and *pesante*—the last qualities suggested by a tiny theme that is little more than the musical equivalent of some such casual remark as 'Pleased to meet you.'

Only two more textual points can be discussed, owing to want of space. In the E minor Fugue, Book 2, the dotted quaver followed by a semiquaver should surely be regarded as the rhythmical equivalent of the quaver triplet. I know there are cases in Bach where he clearly wishes the two rhythms to be independent, but such cases are exceptional, and are to be ascertained by the context and by the pace and style of the movement. Here there can be no doubt about the matter. But Czerny prints the two groups thus:



which at the pace marked (*Vivace*, minim = 60) is absurd.

The other point concerns the F sharp major Prelude in this Book. Czerny groups the opening notes in this way:



and later adds to an already difficult piece by omitting the triplet mark. Bach, it is true, wrote it thus, and without the triplet figure, but notation in those days was casual: plenty of passages in Bach's works show that he knew what he wanted, but was by no means decided as to the setting-down of it on paper. The example under notice should surely be noted:



In pointing out these things I am not depreciating Czerny. The fact is, a perfect edition of such a work as this takes a long time to evolve. We may say that a successful editor reaches the goal over the corpses of his predecessors. He begins by noting what his forerunners did, and then proceeds to discover in what way improvements can be effected in the laying out, phrasing, grouping, and so on, as well as in such textual matters as have been made clear by recent research. We may be sure that if Czerny were editing Bach now he would have produced a very different result.

Kroll was my favourite edition until I came across that of Harold Brooke. I have often been on the point of saying something about this edition, but have refrained—over-scrupulously, I begin to think—on the grounds that the editor happens to be a personal friend and that the publishers are the

proprietors of this journal. Yet, on reflection, it is absurd to deny the parties fair publicity for such reasons. Personal animosity does not prevent us from giving praise when it is due, so why should friendship be an obstacle? As no answer seems to be forthcoming, I venture to bring to the reader's notice an edition of the *Forty-eight* that, after several years' intimate knowledge, still strikes me as being easily the best of the bunch that has so far come my way. In several respects it differs from all other editions. Thus, although of course adhering faithfully to Bach's text, the editor has not hesitated to depart from Bach's method of setting forth that text. Discussing this point, the Preface says:

The one reason for these variations from the script of the original is the desire to make the text more easily legible at the pianoforte both by those who know the Preludes and Fugues and by those who do not—and more particularly the latter. The fugue form, more than any other, depends for its thorough appreciation upon a clear apprehension of the interwoven melodic lines as they recur; *a priori*, then, any device of notation seems justifiable that, without doing the slightest violence to the actual text, so disposes the melodic lines as to make their recurrence and their relative place in the fugue scheme at once clear to the eye of the player. . . . Anyone who thinks it sacrilege to alter Bach's notation on the ground that if the composer had not wanted the phrase to look so on paper he would not have written it so, may be invited to evolve, if he can, a consistent method of notation out of Bach's scores. The truth is that the composer will often write precisely the same phrase in two different ways, according to the fancy of the moment.

As an example of this sort of change, the subject of the E flat minor Fugue (Book 1) may be quoted. Bach gives it in two ways:



Mr. Brooke points out that on the analogy of other passages in the work, Bach might have written it thus:



Evidently it was all one to Bach. But it is not all one to the player, especially when the theme appears in a complex passage. At such moments one sees the advantage of a uniform method such as that adopted by Mr. Brooke. In every case he gives the opening of the subject thus:



with the tied crotchet, no matter in what part of the bar the theme enters.

A further step in the direction of comfort for the player is the placing of all notes played by the right-hand on the upper staff, and those for the

left-hand on the lower. What this means to the performer may be shown in a quotation from this same Fugue—(a) being as laid out by Czerny, and (b) by Brooke. It is not the most striking example, but one that lends itself easily to extraction:



The part-writing is never allowed to appear foggy in such re-arrangement. In cases where the melodic line passes from one staff to another, its course is shown (in the absence of connecting quaver or semiquaver bars or slurs) by a straight line.

Another point: A familiar form of snag in the *Forty-eight* is a sudden long group of small value notes with no grouping, so that one has more or less to count up the notes and do a rough and ready grouping oneself. In this edition all such strings of demisemiquavers are broken up into their proper time-divisions, and the player can take the passage in at a glance. Here is such a group as it usually appears, and as laid out by Brooke:



In regard to the use of expression marks, the edition is rightly sparing. A few indications are given—just enough to set the student on the

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likeliest path, but too few to bother the player who has ideas of his own. Metronome marks are suggested. The few directions as to pace, &c., given by Bach himself are shown in Roman type. In order to keep the page as clear as possible, only a pattern of the suggested phrasing is given, the student's own intelligence being called on to apply the pattern if he prefers it to a scheme of his own. The fingering is new, and, so far as I have been able to discover after a long trial, thoroughly practical. Like the phrasing, it is not given in childish detail: all that matters is there. The bars are numbered, so that the student who wishes to avail himself of Dr. Cliffe's analysis can set about it with ease. It remains only to add that the edition, originally issued in eight parts, is now to be had in two parts only.

It is not easy to account for the fact that at the time of its publication this scholarly and practical edition attracted far less attention than it deserved. But 'tis never too late to mend an injustice of that sort—at all events, I hope not. That is why I welcome this chance of bringing to your notice the work that no musician can do without, in an edition that is an honour to both editor and publishers. Not many years ago teachers automatically went to foreign publishers for their *Forty-eight*—not without reason. To-day the reason no longer exists. If there is any edition better than—or even as good as—the one under notice, I have yet to see it.

Music in the Foreign Press

By M.-D. CALVOCORESSI

NEW LIGHTS ON WAGNER

The special Wagner number of the *Revue Musicale* (October) contains in its 192 pages a wealth of interesting material, historical and critical.

To the first category belong articles by Maxime Leroy on Wagner's first French friends; on the performance of the *Tannhäuser* Overture at the Concerts-Pasdeloup in 1865 (for the first time after the collapse of the work at the Opéra), by Adolphe Jullien, who was in the audience on that memorable occasion; on Wagner at Paris, by Dubuisson, Servières, and Prodhomme. To the latter category, essays by Paul Dukas on Wagner's influence; by H. Lichtenberger on contemporary opinion and Wagner; by André Schaeffner on Wagner and early 19th-century French Opera.

Paul Dukas, after referring to the extent of Wagner's influence on French music until the end of the 19th century, and pointing out that Debussy's *Pelléas et Mélisande* marks a further stage of evolution, and shows the lyric drama freed from enslavement to Wagner's system, concludes thus:

Neither Debussy nor Wagner had found—nor sought—the final solution to the problem of relationship between music and poetry, for the simple reason that, most fortunately, no final solution can exist. Wagner's influence is still felt, for his foremost merit was that he created a new link between the work of art and the public. It may be affirmed that it is he alone who taught the public to deal with bold and lofty conceptions in a spirit of earnestness and self-

possession. Thus he opened the way for that which now tends to overthrow his kingdom. Whichever way we consider him, we see how great he was.

André Schaeffner's main concern is with discovering traces of the influence exercised by the music of various composers—chiefly of Cherubini and Auber, but also of Méhul and Boïeldieu. There are, he says, few actual traces of these various influences, but these few are remarkable enough to deserve mention. The instances he quotes are quite convincing.

Wagner's hitherto unpublished letters to Léon Leroy and Gasperini, published by Maxime Leroy, and to the French publisher Flaxland, will be welcome to all writers in search of fresh biographical material.

In *Die Musik* (October), Julius Kapp devotes an article to Wagner's relations with Meyerbeer, and publishes several hitherto unknown letters from Wagner to Meyerbeer.

NEW BEETHOVEN LETTERS

In the same issue, Max Unger publishes the text of a letter from Beethoven to the publisher Heinrich Albert Probst, and of one to Karl Holz. Photographic facsimiles of both had appeared elsewhere, but correct readings were not provided. The letter to Holz, especially, is so difficult to read that even now, on Unger's own showing, certain passages in it remain doubtful.

NEW METHODS IN MUSICAL EDUCATION

In the November issue, Gisella Selden-Goth briefly describes and praises Heinrich Jacoby's educational activities at Hellerau.

TRANSCRIBING FOR THE PIANOFORTE

In the same issue, Max Broesike Schoen discusses the best methods of transcribing orchestral scores for the pianoforte. He publishes the following composers' views: Paul Bekker, Julius Bittner, Walter Braunsfels, Fritz Busch, Busoni, Paul Graener, Wilhelm Kienzl, E. W. Korngold, Joseph Marx, Mraczek, Egon Petri, Reznicek, X. Scharwenka, and Schönberg.

SCHÖNBERG'S 'GURRE LIEDER' RE-SCORED

In the *Musik-Blätter des Anbruch* (November), Erwin Stein describes the reduced orchestral setting which he devised, with Schönberg's approval, for the *Gurre Lieder*. Only seventy performers will now be needed, instead of a hundred and forty. It is in this new version that the work was performed last month at Vienna.

FRENCH COMPOSERS' RECENT ACTIVITIES

As usual at this period of the year, the *Monde Musical* (September-October) publishes a report on what French composers have been doing during the summer months:

Vincent d'Indy has completed the scoring of his new *drame-bouffe* and started revising and preparing for publication Monteverdi's beautiful *Return of Ulysses*, 'recently published in Germany in a nonsensical and most incorrect form.'—Ravel has been working at his Violin Sonata and at a Pianoforte Concerto; Kœchlin has written songs, two Sonatas for clarinet and pianoforte, and chorales; Honegger has written incidental music for Shakespeare's *Tempest*; Albert Roussel, a small score, *La Naissance de la Lyre*, for a satirical drama of Sophocles, reconstituted by Théodore Reinach; Caplet, several important works; Auric, a part-song for the Harvard Glee Club and a Ballet for Diaghilev; Louis Aubert, a Violin Sonata and a Ballad for orchestra; Pierre de Bréville, a Pianoforte Sonata.

ON VARIOUS YOUNG COMPOSERS

In the *Revue Musicale* (November), E. Ansermet offers most interesting critical remarks on composers represented at the Salzburg Festival:

The music of Hindemith, Krenek, Hába, and Jarnach owes a good deal to Schönberg—atonality, the avoidance of sequences, chords in fourths, and various methods of working out. But it lacks Schönberg's pathos and æsthetic refinement. Nor does it ever originate, like Schönberg's, in the desire to express or suggest anything perceived or felt. It is under the sway of the old German metaphysical spirit reinstated by Busoni. Through Busoni, these young men go back to the tradition of Reger and Brahms, but a tradition altogether purged of sentimentality and of aims towards direct emotional appeal. Hába's Quarter-tone Quartet is remarkably spontaneous and live. The quarter-tones act as so many 'super-leading-notes,' and, far from destroying the tonal feeling, they multiply this feeling, and emphasise it under many elusive aspects.

The whole of the article (impossible to summarise) is well worth reading and digesting.

In *Der Auftakt* (No. 8), Dr. Erich H. Müller devotes an article to Joseph Gustav Mraczek (born in 1878, at Brünn), whose operas, songs, and tone-poems he praises warmly.

In the *Musikblätter des Anbruch* (November), Dr. Hugo Leichtentritt is equally warm in his praise of Philipp Jarnach's music, especially the Quintet for strings (Op. 10), the *Sinfonia Brevis*, and the String Quartet performed at Donaueschingen. He gives a list of Jarnach's recent works, still unpublished.

In the *Signale* (October 3, 10, 17), Prof. Max Chop describes, very circumstantially, the career and activities of Wilhem Rinkens (born at Röhe, near Eschweiler, in 1879), who has written a good deal of chamber music, and (in 1918) a Symphony.

La Belgique Musicale (October) contains an article on the Belgian composer, Gaston Knosp (born about forty-five years ago), by C. Seldenslagh.

BRITISH MUSIC AS KNOWN ABROAD

In the *Courrier Musical* (October 1-15) appears a short essay by Charles Dyke on modern musical tendencies in Great Britain.

Here are, *in full*, the paragraphs devoted to Holst and to Vaughan Williams:

Gustav Holst, who is of Dutch origin, is one of the most gifted among contemporary British composers. A born melodist, a first-class colorist, deeply mystical, he has written, among other things, *Four Songs for Voice and Violin*, whose religious character recalls to mind Rembrandt's chiaroscuro, and *Beni-Mora*, an orchestral Suite on Algerian themes which for verism and colour will bear comparison with the best things of Moussorgsky, Mascagni, and Turiña. Vaughan Williams, a Welshman (not to be confused with Gerrard Williams, another gifted composer), is endowed with refinement and a sense of the graceful (*possède de la grâce et de la finesse*).

LISZT'S LETTERS TO DRAESEKE

Excerpts from Liszt's correspondence with Draeseke appear in the *Signale* (October 24). They contain nothing sensational, and nothing particularly useful to biographers or students.

ARABIAN MUSIC

The *Revue Musicale* (November) contains an article by Jules Rouanet on the aspects of Arabian music, 'Les Visages de la Musique Arabe.'

The *Courrier Musical* (October 15) contains an article by Maurice Galerne on the Modes of Arabian music, in which it is asserted that these Modes are not derived from the Greek Modes.

MUSICAL APES

The *Guide du Concert* (November 2) gives a synopsis of an article in the *Revue Anthropologique* by P. G. Mahoudeau, in which the musical instincts and capacities of certain monkeys and apes are described.

Occasional Notes

We are glad to hear that *The Immortal Hour* has returned to the Regent Theatre and is again drawing full houses. It is good news, too, that Mr. Boughton's *Bethlehem* is to be produced at the Regent on December 19, for a season of six weeks. By the way, seeing that much of the success of *The Immortal Hour* is due to the tunefulness and simplicity of the music, it is a pity the Regent's press representative should send to the newspapers a note stating that 'The music of the *The Immortal Hour* is one of the most intricate and difficult scores ever played, and calls for employment of the finest players in the Symphony Orchestra—the best of their kind in the world.' Mr. Boughton is not at all likely to write a score of that kind, thank goodness. What is the 'Symphony Orchestra'? The communication speaks, too, of a 'music-lover' who, during the recent run of *The Immortal Hour*, 'paid for admission sixty times.' Well, taste is an odd thing, and a man may do as he likes with his own, but we can imagine few more hideous fates than to be condemned to see or hear any work, however good, sixty times during a few months. Evidently there is to be something like a contest in this matter of repeated visits, for we heard a lot recently about the records set up at *The Beggar's Opera*. 'Music lovers' who have so much spare cash should not hand it all in at the box office; they should distribute it among the many enterprises that languish for want of support. A few nights ago Albert Sammons and William Murdoch were giving a joint recital (and, it was agreed, playing as near to perfection as can be desired) to an audience that did not half fill Wigmore Hall. Where were the 'music lovers' who went a hundred times to *The Beggar's Opera*, and sixty times to *The Immortal Hour*? Saving up for another prolonged orgie of the next craze, we may be sure. Funnily enough, such folks are apt to pat themselves on the back as supporters of art, especially of the native variety. We venture to remind them that Bacon's homely remark about money may well be applied to patronage: 'Money is like muck, not good except it be spread.'

The following appeared in a recent issue of the *Musical Courier*:

Editing a musical paper is a sinecure of the first order. If we criticise artists they get angry; if we praise them, their rivals get angry. If we publish instructive articles, our paper is called dry; if we inject humour into our columns we are accused of a lack of dignity. If we accept advertising they say we are 'commercial'; if we keep advertising out they say we can't get any. If we print original editorials we are told that we withhold news; if we fill up with news we hear that we have no ideas. If we remain in the office, we

ought to go out and hustle; if we go out, then we are not attending to business. Now, what are we to do? Like as not, someone will say we stole this article from an exchange. We did.

And we carry on the good work by stealing it from our lively contemporary, for we too know what a sinecure is the editorial post.

From a programme note:

In this descriptive work, *An Ocean Tempest*, the composer portrays the feelings and emotions of ship's passengers in storm and calm.

Not all of them, we hope! Programme music to-day goes to great lengths, but musical storms have so far been concerned with the elements rather than with their results on the feelings of the passengers.

If a composer feels he *must* carry realism much farther, we suggest he should be content with quoting a few bars of the once popular song, *The Return of the Swallow*.

We are glad to see that American critics have expressed themselves frankly on Pachmann's boasts and platform clownings. It is a pity he has been allowed to disport himself in England for so many years with scarcely a printed word of protest. Not only critics in America have spoken strongly. Among other letters on the subject in *Musical America* of October 27 is a long letter from Ethel Leginska, who, as might be expected, doesn't mince matters. We quote a passage:

The interview given to the New York papers recently by Vladimir de Pachmann has come to my notice, and in the name of modern pianism and sincere musicianship I protest that such things should appear without public resentment from the many splendid musicians in America to-day. True, they may consider such piffle not worthy of serious consideration, but then again there is a large body of music students in this great country, a few of whom might be influenced by such stupid statements. Having waited in vain for some of my colleagues to answer these assertions, I have decided to express my own opinion. De Pachmann quite modestly calls himself 'the greatest pianist in the world,' and impudently declares that both Hofmann and Rachmaninov are 'third-rate pianists.' That de Pachmann has made a name for himself as an exquisite performer of small pieces cannot be denied, but where is the big sweep, the gigantic power, the colossal brain of a great pianist such as Liszt (with whom he so discreetly (?) compares himself) or a Rubinstein of olden days—of a Hofmann, a Busoni, or a Rachmaninov of to-day—where the superb musicianship of a Harold Bauer or a Gabilowitch?

The fact is, Pachmann, so far from being the greatest of pianists, is one of the most limited. There are at least half-a-dozen English pianists who can give recitals of infinitely greater range, and whose playing is equally good in works of widely-differing style. Pachmann is intolerable in almost everything but Chopin, and even in this narrow field he has lately taken to distorting and sentimentalizing. It is time to prick the Pachmann bubble, and induce a long-bemused public to give a hearing to some of our own players.

In his recently published book, *Written in Friendship*, Mr. Gerald Cumberland pokes mild fun at the League of Arts. Where is that League now? he asks. Mr. Cumberland will see the answer from time to time in the Press. The League did

just what it set out to do at the time of its formation. It organized very successful massed singing of folk-songs, and it is still busy. Every summer thousands of people enjoy its open-air performances in Hyde Park of such things as old operas and masques by Purcell and others, Martin Shaw's *Brer Rabbit*, and folk- and other dancing. In the winter it gives really popular concerts at the Victoria and Albert Museum, as well as innumerable shows at its headquarters in Eccleston Square; and it is now organizing a competitive festival for next May. As for folk-dancing, if Mr. Cumberland thinks there is nothing in the revival, he should read the article by Mr. Fox Strangways in the current *Music and Letters*. If the article has the effect on Mr. Cumberland that it had on us, he will want to shake a leg himself.

Mr. Cumberland is no less hasty in generalising about the music in certain provincial towns. Thus he says of Portsmouth that

... a millionaire might conceivably give a series of orchestral concerts there, and charge quite reasonable prices, but would he be able to induce the public to attend them?

He would. Mr. Cumberland may be surprised to hear that Portsmouth has a flourishing Philharmonic Society which, during the past few years, has given excellent performances of such works as Vaughan Williams's *Sea Symphony*, the B minor *Mass*, &c. (we believe that the *Mass* is to be given again during the coming season). The Town Hall is so much too small for the audience that we understand little or no advertising is necessary; the seats fill automatically, so to speak, and the Society has (or had very recently) a waiting-list. Moreover, the town has for some years past run a very successful competitive Festival for junior organizations, and last year blossomed out into a promising adult one, at which was heard some choral singing at least as good as any in the North by choirs of the same size—fifty to sixty voices. Yet Mr. Cumberland says:

At Portsmouth I know about a hundred people of education. But among that hundred there is not one who knows the difference between a Beethoven Symphony and a turnip-field.

We hope these hundred friends feel pleased with Mr. Cumberland's estimate of their culture. But clearly he is unlucky. The few Portsmouthians of our acquaintance can talk well on Beethoven's Symphonies and lots of other music, though we admit that what they don't know about turnips would fill a large book.

New Music

SONGS

A collection of unusual merit and interest is a book of thirty folk-songs under the title *Songs of many Lands* (Great Britain, France, Russia), with new copyright translations by Helen Taylor, and with accompaniments written by Lawrance A. Collingwood, Alfred J. Swan, Rachmaninov, Prokofiev, Liadov, Alio, &c., the whole edited by Mr. Swan (Enoch). The set contains some beautiful songs, notably those from France, Mr. Collingwood's accompaniments to this section being delightful. The collection is of special value owing to the unfamiliar character of its contents.

Felix White's *That's the way for Billy and me* is a bright and attractive setting of James Hogg's capital

poem. Mr. White is apt to overload his accompaniments; here he is deft and economical, and the result is first-rate (Curwen).

Cyril Bradley Rootham's *The West Wind* (Curwen) is a setting of a poem by Masfield. With all its good points there is too much of it. The poem contains six verses, each of four long lines, and as they all voice the singer's homesickness for the West country monotony of mood is inevitable. (When is somebody going to be so daring as to sing of the delights of the South country, or the East, or the Midlands? It is time we gave the West a rest.)

Alfred Henry's *Ten Alpine Pastorals*, in two books (Chester), are arrangements of popular Swiss airs, with French text. They show little of the characteristics of folk-song, being apparently of fairly modern date; and those that do not hint at the yodell usually suggest some of the less robust types of dance. As tunes, they seem strangely weak by the side of the traditional melodies of Great Britain, and Mr. Henry has made them even weaker in places by rather sugary harmonies. The most enervating of his methods is a habit of adding a ninth to dominant chords.

A batch of songs comes from Winthrop Rogers. Gwynn Morris's *Song of the Highway* is on commonplace lines. Alec Rowley gets off the beaten track with an effective setting of Drinkwater's *The Toll-gate House*. In Hilaire Belloc's carol, *The Birds*, he adopts with success the mediæval idiom that is just now being a bit overdone. His occasional splashes of modern harmony seem natural, and he makes a beautiful thing of the final phrase.

W. Denis Browne's *To Gratiana dancing and singing* is an ambitious effort in which the accompaniment is based on an Old English dance. The result would have been happier had the composer gone to work more simply in both pianoforte and voice parts. As laid out, the accompaniment is a formidable affair, and the singer will have much ado to hold his own rhythmically in several passages where triplet quavers and crotchets have to be fitted into the scheme. Some of the clumps of notes in the pianoforte part are so clumsy as to destroy the idea of grace which the song is supposed to express. The composer is happier in *Diaphenka*, having hit on a swaying, pleasant tune. But again the accompaniment suffers from some unhappy touches. If I remember aright, Denis Browne was a young doctor with a genuine musical gift. It is a pity these posthumous songs had not been revised by a skilled hand before publication.

The Cupboard (Curwen) is a grim setting by Gerald Finzi of a striking ballad-like poem by Robert Graves. The dialogue between the mother and the erring daughter is admirably set, and the close is fine:

'What's in that cupboard, Mary?
And this time tell me true.'
'White clothes for an unborn baby, mother,
But what's the truth to you?'—

the answer coming after a dramatic pause, and the 'White' *ff* on a high G.

Oddly, one of the most conventional songs of this batch and one showing in its harmony strong traces of the hated Teutonic convention is by Leigh Henry! It's only a very little one—a setting of a two-verse poem by Percy Haselden called *Spring Morning* (Curwen). An even worse convention—Mr. Henry ekes out his musical phrases by repeating words with bad effect, e.g., 'Songs in the river's lisping purl, the

river's purl.' And: 'In the heart a sweet content, in the heart content.' No mean lyric poet himself, Mr. Henry should know better than this!

Eugène Bonner's three songs *A Clear Midnight*, *Phantoms*, and *The Dismantled Ship*, published separately (Chester), are settings of poems by Walt Whitman. Melodic line there is none. The voice part delivers the words more or less on series of repeated notes while the pianoforte is concerned with chords that appear to have little to do with the voice part. Sometimes things are further complicated by the two hands being in different keys. One never knows in music of this type, so I suggest with due diffidence that in *A Clear Midnight* the final C in the voice part of bar 1, page 3, needs a sharp, and that the F's in the L.H. of the last bar of page 1 are crying out for sharps.

Herbert Hughes's *Carol of Jesus Child* (Enoch) has the mixture of tenderness and drama called for by Francis Macnamara's striking poem. The occasional touches of archaic harmony and free rhythm are delightful. A good soprano could make much of this song.

The best way to fight the shoddy ballad is to write songs that can beat it at its own game of ready appeal. Armstrong Gibbs's *Covent Garden* (Enoch) is as immediately attractive as the shoppiest of shop ballads, and is good light music. There is about it a touch of Edward German at his best.

Among the new works produced at the Worcester Festival was Edgar F. Day's song, *Night in the Desert*, a setting of Southey's poem, beginning, 'How beautiful is night.' It is now published (Novello) in two keys, of which the higher seems the more suitable. Though employing fairly simple means, Mr. Day's music manages to convey a good deal of the calm and sense of space suggested by the poem. The song could be made very effective by a good high soprano.

Janet Hamilton has a knack of tunefulness, well shown in a setting of Edward Shanks's *The Great Child*. In *Endymion* (words again by Shanks) she is less happy. The rhythm becomes monotonous, and the occasional plunges into unrelated keys seem forced. A good point about this composer is that her accompaniments are not overdone.

The best things among all these new songs are the old ones, so to speak—two more albums of Dowland, edited by Dr. Fellowes. Here is beauty of vocal line, variety and subtlety of rhythm, and delicate accompaniments, in which every note justifies itself and nothing is superfluous. As in the preceding albums, Dr. Fellowes gives two versions of each song—an exact transcription from the original lute tablature, and a setting in which the accompaniment is laid out for the pianoforte. When one version is high the other is low, so most singers are catered for.

Songs for children are notoriously difficult to write, though—no less notoriously—few composers seem to realise the difficulty. Perhaps they are never quite clear as to whether the songs are to be sung *to* or *by* children. Moreover, they usually choose humorous words, and when words are really funny in themselves it is no easy task to write music that shall at least maintain the standard of humour. May H. Brahe has essayed a set of *Four Songs from Peacock Pie* (Enoch). I feel that Miss Brahe's success as a composer of 'winners' in the ballad market is not a help in setting these miniatures of Walter de la Mare. *The Cupboard*, for example, is

one long platitudinous triviality from start to finish. The only song of the four that is not commonplace is *The old stone house*, in which some of the fancy of the words gets expressed. The whispered ending is a happy touch.

The Littlest One is a collection of thirty songs for children, with words by Marion St. John Webb, music by Ralph Dunstan, and pictures by Margaret W. Tarrant and Kathleen Nixon (George G. Harrap). Here the palm goes to the writer of the words. They are genuinely funny, and we feel that they are actually the kind of thing that kiddies think and say—sometimes to the discomfiture of the assembled elders. I wish I could say that Dr. Dunstan's music meets the exacting case. It doesn't. It is good enough music, of course, but the too frequent streaks of commonplace are fatal. The illustrations, in colour and line, are capital.

La France qui chante is a book of sixty-one French folk-songs, nursery rhymes, singing games, &c., collected and edited by H. E. Moore, with accompaniments by H. Rodney Bennett (George G. Harrap). Mr. Moore says that so far as he is aware many of the songs appear in print (at all events in this country) for the first time. Be that as it may, even a casual glance shows the material to be unhackneyed. These delightful songs provide a happy way of helping the young idea to shoot in French. Mr. Bennett's accompaniments are well in keeping, and seeing that in many cases voice and pianoforte parts appear to occupy two staves only, he has shown skill as well as taste in deciding what to leave out. In every way a very attractive collection.

Finally, here is something for the happy little 'uns who are not too old for nursery rhymes. It is a second set of *Nursery Songs from the Appalachian Mountains*, arranged with pianoforte accompaniment by Cecil J. Sharp (Novello). Perhaps the best way of reviewing this book is to say that I have heard these delightful old ditties sung to (and in some cases by) a couple of youngsters with constant joy almost daily for the past two months. If at times the nonsense-rhymes and quaint tunes needed any help, it was there in the fascinating silhouette drawings by Esther B. Mackinnon. Here is a book about which Father Christmas must receive instructions in good time. H. G.

NEW CHURCH MUSIC

Some recent issues of Church music by the Faith Press should be noted by clergy and choirmasters, particularly those who are looking for music definitely written to meet the needs of small choirs, and in which the congregation also might, with suitable preparation, be enabled to take a part. It is interesting to note the attention now being given to music for the Office for the Holy Communion. No less than six new settings are to hand, in all of which a high standard is maintained.

Sydney H. Nicholson's Service in C—suitable for congregational singing—is written in four-part harmony throughout. It may be sung either in unison or harmony, and with or without accompaniment. Optional descants for boys' voices are provided in places, and where these are used the main melody, of course, is sung in unison. A nine-fold Kyrie is provided as well as two settings of the Responses to the Commandments. This Service, by the way, is the only one of the six which includes the Creed, a plainsong setting being presumed in the case of the others.

Henry G. Ley has designed his music to meet three requirements—congregational singing, simple four-part harmony (S.A.T.B.), boys' or women's voices only. There is a setting of the *Kyrie* for congregational use, and two others—one nine-fold—for choir. There are also alternative settings of the *Sanctus* and *Benedictus*, the one for choir being for boys' and women's voices in two- and three-part harmony. The *Agnus Dei* and parts of the *Gloria* are also set for the same combination of voices; the main part of the *Gloria* is, however, in unison, and sung by choir and congregation.

In places where plainsong is in favour C. E. Hoyland's *Missa Sancti Wilfridi* will be found useful. It is intended for unison singing, and is written in plainsong style with the now familiar quaver notation. Excellently written are the alternative settings in harmony (S.A.T.B.)—for unaccompanied singing—of the *Sanctus*, *Benedictus*, and *Agnus Dei*.

Very simple, but interesting and musicianly withal, is the setting in E, by E. L. M. Pritchard. It is mainly in unison.

Archdeacon Gardner's *Missa Sancti Laurentii* is written for three equal voices. It may be sung by trebles and contraltos, without accompaniment; by men's voices, an octave lower; or the treble part only may be sung, in which case it is suggested that the two staves should be played softly on two manuals of the organ. Although it obviously needs capable voices, it is not difficult.

Similar in style, but rather more elaborate, is Robert T. White's Mass for two sopranos and alto (unaccompanied). It is provided with both Latin and English words, this necessitating in the case of the *Gloria* two distinct arrangements. The parts freely cross, and there is occasional four-part harmony.

Also from the Faith Press comes a second edition of Alan E. L. Burr's *Magnificat* and *Nunc Dimittis*, set to music in the key of A minor in a 16th-century style and intended to be sung unaccompanied. It is an interesting setting and not difficult.

Percy W. Whitlock's Motet for a Saint's Day (S.P.C.K.) is a setting for S.S.A.T.B. of words from the Sequence of Adam of St. Victor, translated by J. M. Neale. It is contrapuntal in style, and needs a good choir.

A very fine anthem for Advent is C. V. Stanford's setting of *Lo! He comes*, words by Charles Wesley and J. Cennick (Novello). It is written for full chorus throughout, and, given a good choir and a good organ, it should prove deeply impressive.

The same composer has also set to music the well-known Christmas hymn, *While shepherds watched* (Novello). The work is in 6-8 time, and opens with a charming introduction in *pastorale* style, after which the voices enter softly, unaccompanied. The organ part throughout is very gracefully written. The voice parts are grateful to sing, and are not difficult, while opportunity is provided in the middle section for some effective work by a good bass soloist.

An easy hymn-anthem which would suit choirs of quite modest resources is a setting by H. A. Chambers of W. Cowper's hymn, *O for a closer walk with God* (Novello). It is founded on the tune, 'Caithness' (*Psalmes*, Edinburgh, 1635), and is a tastefully-written, expressive little work.

Also from Novello's come a vesper hymn, *May the grace of Christ our Saviour*, words by the

Rev. J. Newton, and music adapted from *Evening Prayer*, by H. Smart; and Set 5 of Novello's *Hymns and Tunes for Sunday School Anniversary Services*. The set contains ten hymns by various composers, and the music appears in both notations.

From the Oxford University Press come further numbers of the *Oxford Choral Songs from the Old Masters*, of which series W. G. Whittaker is the general editor. These are all by Dr. Maurice Greene (1695-1755), and are edited and arranged by E. Stanley Roper. They are for single voice, and it must suffice to give the titles: Recit., 'The eyes of all,' and aria, 'Thou openest Thine hand,' from *The Lord is my Shepherd*; 'Salvation belongeth unto the Lord,' from *Lord, how are they increased*; 'O give me the comfort,' from *Have mercy upon me*; 'Praised be the Lord,' from *O sing unto God*; 'My lips shall speak the praise,' from *Let my complaint*.

Godfrey Scaets has set to music the first four prize-winning carols of the *Daily News* Carol Competition, December, 1922. They appear under one cover as *Four New Carols for Christmastide*, and copies (6d. net) are obtainable from the composer at 18, Ballina Street, S.E.23. They are intended for unaccompanied singing, and need a nicely balanced choir. The first appears to be the most attractive. It is a little unfortunate that the second and third, which happen to be in the same key, should have, melodically, identical cadences. It would obviously be advisable not to sing these two consecutively. The collection is inscribed to Mr. Wolstenholme, and it should be noted that the proceeds of the first edition will go to the National Institute for the Blind.

G. G.

BOOKS RECEIVED

[Mention in this column neither implies nor precludes review in a future issue.]

Voice Magnetism: The Psychology of Voice. By Quetta. Pp. 40. The Henslowe Press. (No price given.)

Impressions that Remained. By Ethel Smyth. New edition. Longmans, 2 vols. 6s. each.

Gramophone Nights. By Archibald Marshall and Compton Mackenzie. Pp. 101. Heinemann. 5s.

Musical Criticism. By M.-D. Calvocoressi. Pp. 148. Oxford University Press. 6s. 6d.

Shakespearean Music in the Plays and Early Operas. By Sir Frederick Bridge. Pp. 93. Dent. 10s. 6d.

W. S. Gilbert, His Life and Letters. By Sidney Dark and Rowland Grey. Pp. 260. Methuen. 15s.

Modern Music: Its Aims and Tendencies. By Rollo H. Myers. Pp. 89. Kegan Paul. 2s. 6d.

A History of Music. By Paul Landormy, translated, with a supplementary chapter on American Music, by Frederick H. Martens. Pp. 397. Scribners. 10s. 6d.

Wagner. By Tobias Norland (in Swedish). Pp. 116. Hugo Gebers Forlag, Stockholm. (No price given.)

The Psychology of Music. By H. P. Krishna Rao, B.A. Pp. 201. The Author, 26, Sankarapuram, Bangalore City. 4s.

Max Reger. Heft IV., Reger und die Orgel. By Hermann Keller. Pp. viii.—302. Otto Halbreiter, München. (No price given.)

Harmonic Material and Its Uses. By Adolf Weidig. Pp. 423. Clayton F. Summy Co., Chicago. (No price given.)

Melody-Making. By Sir Walford Davies. Pp. 56. The Gramophone Company. 1s.

Pulpit and Platform Oratory. By Harold Ford. Pp. 65. Fifth Revised Edition. Smith's Publishing Company. 2s.

Modern British Composers. Seventeen Portraits by Herbert Lambert, with a Foreword on Contemporary British Music, by Eugène Goossens. F. & B. Goodwin. 15s.

Music, Health, and Character. By Agnes Savill. Pp. 240. John Lane. 7s. 6d.

The Musician's Bookshelf

A Dictionary of Old English Music and Musical Instruments. By Jeffrey Pulver.

[Kegan Paul, 12s. 6d.]

This book comes happily at a time when interest in our old music is more widespread than it has ever been. We may congratulate ourselves that the task has been undertaken by the excellently qualified Mr. Pulver. Badly done, a dictionary of this kind not only fails of itself; it stops the road of a better work, since a publisher would think hard and long before bringing out another book covering the same ground, however superior it might be. Mr. Pulver's book is so thorough that it may be taken as the standard work of reference so far as its special field is concerned.

Apart from its value to the musician, the volume has a pleasant secondary use. It is a common experience of all who read old plays and books that the musical and dancing terms with which they are plentifully sprinkled are rarely dealt with adequately in the notes or glossary. There are good reasons for this. The terms themselves are obscure, and—to make matters worse—are not always used consistently; the general public has never been credited with much interest in music, old or new, so we could hardly expect literary editors—themselves hazy on the subject—to be at great pains where such references are concerned. With Mr. Pulver's book at hand, the reader of old books is not likely to be beaten by any expressions connected with music, musical instruments, or dancing.

Mr. Pulver has been well-advised to omit such references as are explained in *Grove* and other dictionaries. By so doing he has been able to deal adequately with his chosen subjects. This is no dictionary of bare, niggardly definitions. If a subject needs four or five pages it gets them. And the information is given, not only clearly, but in an interesting manner, with copious reference to the dramatic and other literature of the period.

Mr. Pulver's knowledge is so wide and his method so careful that one makes suggestions with due trepidation. But is he not lacking in regard to the country dance 'hay'? He tells us that

Dr. Johnson supposes that it obtained its name from the sense of 'to dance in a ring, probably from dancing round a hay cock.'

Mr. Pulver rightly says that this is 'not a very convincing definition,' and—surprisingly—adds 'but no better can be advanced.' But surely the 'hay' of the title was merely the ejaculation 'hey.' Mr. Pulver adds that 'at least one modern composer has revived the name.' Exactly; but (assuming the composer to be Percy Grainger) he calls his dance *Shepherd's Hey*, not *Hay*.

Discussing the Chaconne, Mr. Pulver thinks it may be 'a product of the Motet of the 12th and 13th centuries—or, at least, have been influenced by it'—a surmise that seems far-fetched. His other suggestion of a Spanish dance origin seems far more likely. Mr. Pulver wonders why the old English composers made comparatively little use of the Chaconne compared with the Germans and Italians. A probable reason is that the organ in Italy and Germany was well-established with pedal-boards, and that all forms of ground-bass treatment were popular with organ composers because of the

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convenience of the pedal organ for the delivery of the theme, leaving the hands free for variations. In England the organs of the period had no pedal-boards. Mr. Pulver's references to the Passacaglia and Chaconne might well have alluded to the remarkable success and the large number of Purcell's treatments of ground-basses. 'Snap, or Scotch Snap': This was so popular a feature with many of our post-Handelian composers (as with Handel himself) that one is surprised to find Mr. Pulver describing it merely as 'not unknown in 17th and 18th century Italy,' and as a characteristic of Scottish music.

One may question Mr. Pulver's definition of a 'catch' as:

... a canon so constructed that a great deal of skill was necessary for each voice to 'catch' up his part at the right point.

But surely the 'catch' quality lay at least as much in the text, which, as Mr. Pulver says, was written 'in such a way that the various entries caused very amusing word-combinations.' The title is more likely to come from the text than from the music (*cf.* our modern colloquial phrase 'There's a catch in it somewhere').

Mr. Pulver as an authority on old instruments is well-known to readers of this journal. The *Dictionary* articles on these subjects are particularly full, and are helped out by some admirable plates. The book is well produced. If there be any misprints I have not been able to spot them. Mr. Pulver is to be complimented on a book as attractive as it is learned—one for the layman as well as the trained musician. H. G.

Richard Wagner. *His Life and His Dramas.* By W. J. Henderson.

[G. P. Putnam's Sons, 12s. 6d.]

This is a second and revised edition of Mr. Henderson's well-known book. Over twenty years have passed since it first appeared, during which time a good deal of fresh information has become available. This the author has made use of in his revision. It is a pity that the revision did not extend to the music-type examples. There are several in which bad slips occur, or the wrong clef is used; for example, the first on page 325, that on page 345, and the third on page 348; in a few cases the ranging or type-setting is clumsy. By the by, Mr. Henderson describes this ending of Kothner's statement of the laws of the mastersong:



as 'a fine vocal exfoliation in the old style.' But there is nothing 'fine' about so rank a cliché. The whole of the song is made up of such stilted material, and is an obvious parody on musical pedantry. And the example quoted does not come at the end of Kothner's statement, but almost at the beginning. Kothner kept a far more florid version of the C major scale up his sleeve for a final fling—a string of semi-quaver triplets. In looking over *The Mastersingers* chapter, I come across a quotation in which appears this choice piece of English libretto:

The bird who sang to-day
Has got a throat that rightly waxes.
Masters may feel dismay,
But well content with him Hans Sachs is.

The right butterwoman's rhyme to market!
Involuntarily I find myself carrying on the good work with:

The singer last competing
In several places laid false stress, sir;
In thus his music treating
He's on a par with Herr Beckmesser.

In the preface to this edition Mr. Henderson laments that Wagner is now so much taken for granted that his theories are no longer discussed, and his works regarded as mere operas, as are *Faust* and *Aida*. Mr. Henderson

... would rejoice to secure for Wagner a new trial at the bar of public opinion in order that his case might be properly presented.

But is not 'public opinion' right on the whole in forgetting that Wagner was anything more than a great composer? 'Give us his music,' says the public, 'either on the stage or in concert versions, and we will overlook the rest of him.'

The public shows good sense here, for life is not long enough for everything, and all we want of a man is his best. To trouble overmuch about Wagner's prose works would be little better than performing Samuel Butler's amateurish musical efforts. We have no use for Samuel save as a writer of books, nor for Wagner save as a writer of music. There should be a new public and a warm welcome for this second edition of Mr. Henderson's book.

By the way, in view of the performance at Queen's Hall a few weeks ago of Wagner's early Symphony, we read with special interest the appendix in which Mr. Henderson discusses it fully, with lengthy music-type examples. C. W.

Written in Friendship. By Gerald Cumberland.

[Grant Richards, 7s. 6d.]

'I can't help it,' said that delightful chap in Boswell; 'I try hard to be a philosopher, Dr. Johnson, but somehow cheerfulness keeps breaking in.'

If titles go for anything, Mr. Cumberland started to write a book that should be the reverse of his *Set Down in Malice*, but, he too, cannot help himself: he tries hard to be friendly, but malice is always at his elbow. At least half a dozen people are ill-used in this book, on no better grounds than those of the poet's dislike of Dr. Fell. In some cases it does not appear that Mr. Cumberland has even spoken to his victims. But a trifle of that sort does not matter. He does not like Lord Aberdare, Arthur Bliss, Percy Scholes, &c., so they must be dropped on. There can be no objection to frank criticism of a man's public work, of course, but his personal appearance, manner of speech, tastes, and outlook on life are matters that may well be left alone, especially when some of the traits are merely guessed at by the critic. What right, for example, has anybody to pitch into Lord Aberdare for 'his apparent lack of interest' in 'the great music which left him (at least outwardly) unmoved'? Nor was this the sum of the 'hard, unsympathetic aristocrat's' offence: he was 'an inconspicuous figure, noticeable only for his arrogance.' His reserve, his silence were also a crime in the eyes of one who certainly has little use for those qualities; moreover, he was 'repressed, without ideas, not at ease,' &c. Dreadful: hand me another brick. . . . *That'll* learn him to be a lord! These things read like the chips left over from *Set Down in Malice*. But perhaps Mr. Cumberland regards them as the faithful wounds of a friend.

If so, his victims may well pray to be saved from such friendship. They will do even better, however, if they wave them aside as little exhibitions of spleen and bad taste. Such barbs may be used in the heat of argument, orally or in newspaper dispute; but to let them stand through the deliberate processes of putting a book through the press shows vindictiveness. Yet Mr. Cumberland holds himself to be a sensitive man. Bewailing the fact that one of his idols, James Agate, has never given him a word of praise, he says, 'I am hurt by hostile reviews.' So is everybody else, though they don't think the matter sufficiently interesting for publication. But since Mr. Cumberland's sensitiveness is such that he must parade it, why does he so often go out of his way to hurt other people? Does he suppose that he is the only man with a skin instead of a hide?

Apart from these lapses, and a few chapters that don't belong to the scheme—reviews that the author thought worth rescuing, and which seem dullish in their lively surroundings—the book is good entertainment. It is useless for the reader to say from time to time, 'This is small beer. Why do I read it?' The answer lies in the fact that he *does* go on reading it. For, beyond a doubt, Mr. Cumberland has a knack. He can on occasion hit you off a portrait in a few neat phrases, and his reports of conversations are either the real thing well remembered, or cleverly imagined and built up from a few scraps.

Music plays a prominent part, as in all Mr. Cumberland's books. There are thumbnail sketches of the Coates's (John and Albert), Mullings, Martin Shaw, Bax, Ireland, Beecham, Bliss, Marchesi, Radford, Ethel Smyth, William Wallace, &c., besides many references to music and musicians. Plain and shrewd sense is talked on Wales and her music (or lack of it), on the log-rolling among our young ultra-moderns, and in regard to publishers: he is speaking of book publishers, but *mutatis mutandis* everything he says applies also to music. His contention that reviews should always be signed or initialled applies also to concert notices and music reviews. As he truly says:

If every critic were compelled to sign his work, criticism of all kinds would become more responsible. To be hit by an unknown man is, at the least, disconcerting; to be praised by him merely arouses one's curiosity.

This being a musical journal, I must resist the temptation to discuss the literary chapters, but I cannot refrain from commenting on Mr. Cumberland's idolising of Caradoc Evans. He describes him as 'a writer of genius . . . with a mind both subtle and delicate.' I have read nothing of Evans's save his eulogy of one of the books of Dennis Bradley. Can a man be 'a writer of genius' and at the same time an admirer of such a collection of platitudes as Bradley's *Adam and Eve*? Answer by asking a parallel question in music: Can we imagine a gifted composer (or even a good musician) singing a psalm over *Rosé of Picardy* or *Two Eyes of Grey*?

This book will not advance the author's reputation; its best pages are so good, and a few of its worst so bad, that we grow impatient over a talent so unevenly used. But we shall never see the first-rate book that is in Mr. Cumberland's power until he drops some of his poses, and, above all, that of the 'devil of a fellow' The phrase is his own. Speaking of the large number of people who on the appearance of *Set Down in Malice* wrote expressing a wish to

meet him ('The larger proportion of these invitations came from women'), he says, 'they imagined, I suppose, that I was a very devil of a fellow. Perhaps I am.' Not a bit of it, Gerald; one has only to read between the lines—or, better still, talk to you for five minutes—in order to see that, on the contrary, you are what the orator on the soap-box calls a 'Boorjwaw,' and as soft-hearted as they make 'em. Drop all that, as well as the lapses into a weary *cheu! fugaces* mood. What does it matter to ourselves or to anybody else that you and I will never see twenty again? Middle-age, like youth, is no crime; it is not even a disaster. Despite the thinning crown and sagging equator, life has still its share of surprises, and is more richly interesting than ever. But it is a time for dropping things, too, and among them is the rôle of *enfant terrible*. You've made quite a hit in the part, but you can now do something far better, so why not set about doing it? This is written in friendship, which is more than can be said of a good deal of your latest book. H. G.

Gramophone Notes

By 'DISCUS'

One of the healthiest signs in the musical life of this country is the regularity with which our gramophone companies now issue records of big classical works. I understand that nothing on the same scale is done in America. Either the British public is the more musical of the two, or our recording companies the more enterprising. Whatever the reason—probably there's a bit of both—the English gramophonist is now in clover. The H.M.V. has recorded the Beethoven Violin Concerto, played by Isolde Menges and the Albert Hall Orchestra, conducted by Sir Landon Ronald (five 12-in. d.s.). Readers who heard Miss Menges give a memorable performance of this work at Queen's Hall about a year ago will be glad to renew acquaintance with her fine playing. The recording is excellent.

Six of MacDowell's *Woodland Sketches* have been orchestrated—*To a Wild Rose, Will o' the Wisp, At an old Trysting-Place, In Autumn, To a Water-Lily, and From Uncle Remus*—and a capital record of their performance by the Regent Orchestra, conducted by Percy Fletcher, has been issued by the Aeolian Vocalion (12-in. d.s.).

The Columbia Company is strong on the modern English side this month. It has issued a 12-in. d.s. of No. 2 of *The Planets*, 'Venus,' played by the London Symphony Orchestra, conducted by the composer. The record succeeds in capturing much of the remoteness and delicacy of the work. Particularly good is the ending, with the fascinating celesta touches.

The same Orchestra is recorded in Frank Bridge's Suite, *The Sea*, with the composer in charge (Col., two 12-in. d.s.). Of its four movements, the second, 'Sea-foam,' comes off best—a truly delightful *Scherzo*, unusually well recorded. The *Finale*—'Storm'—evidently loses something, as is inevitable, seeing that so much of its effect depends on the brass and percussion. But the record as a whole is a welcome aid to our better knowledge of a British musician who, both as composer and conductor, receives less than his due.

Two military band records exemplify the old and new style. A Col. 12-in. d.s. of a selection

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from *Haddon Hall*, played by the Grenadier Guards, is very ordinary, both in material and execution. The powers of the military band are better shown in such real live stuff as Holst's Suite in F, capially played by the 1st Life Guards, under Lieut. Eldridge (Æ.-Voc. 12-in. d.-s.). Here the composer has adopted the old-fashioned military band method of stringing together a series of airs, with no attempt at development, exactly the form—or no-form—of the *Haddon Hall* selection. It is instructive to note the difference in result. Holst's airs are all folk-tunes, and all first-rate melodies. How he harmonizes and scores them needs no telling to-day, when even the 'man in the street' is a Holstian. I am glad to find that the composer has included in this enjoyable Suite the *Shoemaker's Song*. He appears to have used, with little or no alteration, the choral version he wrote a few years ago. I have heard it sung, and have done my best to help sing it, but I never felt that it quite 'came off' with voices. Evidently the passages that gave singers so much trouble had no terrors for the 1st Life Guards bandmen. With more work of the quality of the two Holst Suites, military band records will soon be formidable rivals to those of our best orchestras. The large proportion of wood-wind is all in their favour where clearness and colour are concerned. There is, I feel sure, a large public for such records as this—musicians who want records of concerted music of all kinds, but who have no use for the old-style operatic fantasia.

Chamber music is well up to the average this month. On the whole, I think the best record is the Columbia 12-in. d.-s. of Frank Bridge's *Phantasie*. The English String Quartet gives it just the vivid performance it calls for, and the recording is first-rate.

More subdued in style, of course, but equally well recorded, are the first and second movements of Brahms's Quartet, Op. 51, No. 2. The players are the London String Quartet, than which nothing more need be said.

A couple of *Bagatelles* by Dvorák, arranged for violin, viola, and pianoforte by Lionel Tertis, and played by Sammons, Tertis, and Ethel Hobday, make pleasant hearing (Æ.-Voc. 12-in. d.-s.). Schumann's *Phantasiestücke* for violin, violoncello, and pianoforte do not strike me as very arresting, despite the excellent playing of Catterall, Squire, and Murdoch (Col. 12-in. d.-s.).

From the Æ.-Voc. comes the third and last movement of Grieg's Violin and Pianoforte Sonata in C minor, arranged for viola by Tertis, and played by him and Ethel Hobday (12-in. d.-s.). This, I feel, is easily the most successful part of the Sonata. If all Mr. Tertis's piratical excursions into the violin repertory came off so well, the raids would be justified. But it is clear that as a rule violin music loses in being adapted to a lower instrument. Perhaps the results would be better if Mr. Tertis adapted violoncello pieces. But seeing that the viola has now a big gramophone public, and that Mr. Tertis cannot go on arranging indefinitely, why don't some of our many excellent string composers write some pieces for viola and pianoforte, with Mr. Tertis and the recorder specially in view? Moreover, the viola as a solo instrument for domestic and concert purposes will never again be so neglected as it was in the past. Here is a new and growing market for composers. There ought to be a similar market for

violin music, too, if we may judge from the poorness of the repertory of our chief concert players. Leo Strockov, for example, falls back on a couple of arrangements for solo and string quartet—*Solveig's Song* and the threadbare *Still wie die Nacht* (Col. 12-in. d.-s.). He plays them with great delicacy but why play things that are more effective sung?

Paul Kochanski does better, but not much, in choosing Wieniawski's *Le Carnaval Russe* and one of Sarasate's *Spanish Dances*—superficial music very brilliantly played (Æ.-Voc. 12-in. d.-s.).

Better still is one of the Dvorák *Slavonic Dances*, arranged by Kriesler and played by Thibaud, with pianoforte accompaniment (H.M.V. 10-in.).

Mr. Warwick Evans is recorded by the Æ.-Voc. (10-in. d.-s.), playing a beautiful and all too short *Grave* from a Sammarti Sonata, and Cecil Sharp's arrangement of *Believe me, if all those endearing young charms*. The violoncello is such an attractive solo instrument that I wonder more records of it are not issued. There must be heaps of beautiful old airs by early string composers waiting to be popularised. The instrument is so appealing in melodic work that it should never be allowed to waste its sweetness on fireworks and twiddly bits.

Only two pianoforte records have been received. Una Bourne plays a couple of movements from Albeniz's *Spanish Suite*, and contrives to give us far better pianoforte tone than we usually get per gramophone (H.M.V. 10-in. d.-s.). Mark Hambourg deserves praise for letting us hear de Falla's *Fantasia Batica*. It is a highly picturesque work. Hambourg makes light of its difficulties, but is unduly hard on the keyboard, if we may judge from the tone. But much may be forgiven a pianist who gets so far off the beaten track as he does here. The *Fantasia* has been published only a few months (H.M.V. 12-in. d.-s.).

Operatic records abound. The most popular of this month's lot is likely to be that of everybody's old friend the 'Miserere' from *Il Trovatore*, sung by Rosa Raisa, Armand Tokatyan, and chorus. With these all doing well, the orchestra playing, and the bell tolling, something like an exciting result is obtained (Æ.-Voc. 12-in.). When the problems of recording choral singing are solved, the recording companies will no doubt see the wisdom of producing substantial chunks from popular operas. After all, we get rather tired of solos, because all the best ones have been so overworked. Some good ensemble extracts would make a wide appeal. In the case of familiar works, the gramophonist can easily visualise a scene while an ensemble passage is being played, whereas a solo becomes a mere song, with the minimum of dramatic interest. Celys Beralta is recorded in 'Charmant Oiseau,' from David's *Le Perle de Brésil*, with orchestral accompaniment. The flute obbligato is well played by Charles Stainer, and comes out so clearly that the instrument beats the voice for purity of tone and truth of intonation (Æ.-Voc. 12-in.).

A good Galli-Curci record comes from H.M.V. (12-in.)—the Cavatina from Donizetti's *Linda di Chamounix*. Beniamino Gigli is a much-boomed tenor. He is recorded in *Tu Solo*, by E. de Curtis, and, with Lucrezia Bori in 'Ah! ne fuis pas encore' from Gounod's *Romeo and Juliet* (both H.M.V. 10-in.) He has a beautiful voice, but a miserable style. I do not recall a tenor with more tears and sobs—not to say snivels.

Something of the same fault is to be found in Lenghi-Cellini's singing of Marshall's *I hear you calling* and Leoni's *In Sympathy* (E.-Voc. 12-in. d.-s.). I found it a relief to switch on to a good manly bass—Malcolm McEachern, in Handel's *Hear me, ye winds and waves* and Elliott's *Hybrias the Cretan*, the latter with a stirring orchestral accompaniment (E.-Voc. 12-in. d.-s.). An enjoyable record, although Mr. McEachern is far from satisfactory in florid passages. With better execution in this respect, he would be in the very front rank of basses. Think what that fine voice would be in the best florid songs!

I understand that Ezio Pinzi has recently created a furore in his native Italy. He has a first-rate bass voice, but so long as he continues his present almost incessant *tremolo*, he is not showing it to advantage. The wobble spoils his performance of 'Il lacerato spirito,' from Verdi's *Simon Boccanegra* (H.M.V. 12-in.). H.M.V. has recorded Chaliapin in the monologue, 'I have attained the power,' from *Boris Godunov* (12-in.). He sings in Russian, and if you want to be at his heels with an English version, you must ask your dealer for a November H.M.V. list, in which you will find it. Chaliapin is infinitely better on the platform than on the gramophone, because more and more he tends to drop pure singing for a mixture of song and half-speech, with a touch of acting thrown in. This is all very well if you can see him at it, but on the gramophone only the singing tells. On the whole, I prefer Norman Allin to Chaliapin. He is well recorded this month in the desolating *Volga Boatmen's Song*, and in 'When a maiden takes your fancy,' from *Il Seraglio* (Col. 12-in. d.-s.). Even better is a record of him in Mendelssohn's *I'm a Roamer* (Col. 10-in.). It is good to find a tenor leaving ballads and operatic airs for such a work as Quilter's song-cycle, *To Julia*. Herbert Eisdell sings it with string quartet accompaniment, directed by the composer (Col., three 10-in. d.-s.). Nobody pretends that Mr. Eisdell has as fine a voice as the Gigli's and Lappas's, yet his singing is far more artistic than theirs, judged by recent records. Other new vocal records are Edna Thornton in 'But the Lord is mindful' (with far too many breathing-places, unless the record lies), and 'In gentle murmurs,' from *Jeppha* (H.M.V. 12-in. d.-s.); Albert Downing in Sullivan's *The Sailor's Grave* and Pinsuti's *The Last Watch* (another tenor who could do with a manlier method) (E.-Voc. 10-in. d.-s.); Marie Cartwright in Sanderson's *My Dear Soul* and Bridge's *Oh! that it were so* (E.-Voc. 12-in. d.-s.); Margaret Balfour in 'When all was young,' from *Faust*, and *Creation's Hymn* (E.-Voc. 10-in. d.-s.); and Dame Clara Butt in Penn's *Smilin' Through* (Col. 10-in.). Our Queen of Song—as the Columbia Company hails her—may stoop to conquer, like the rest of us, but need she stoop to such abysmal depths?

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Pianist wishes to meet two violinists, 'cellist, and double-bass for mutual practice and enjoyment.—4, Fairland Road, Romford Road, E.15.

A few good first violin, 'cello, wood-wind, and brass players required for keen amateur orchestra; good library. Practice, Tuesdays, at 8. Camberwell Green.—M. T. EVANS BOND, 35, Station Road, Camberwell, S.E.5.

Pianist wishes to meet singer for mutual practice.—WILLIAM A. GEBHARD, 253, Aston Road, Birmingham. Good pianist and violinist wish to meet 'cellist for trio practice. Must be good reader. Hampstead district.—O. M., c/o Musical Times.

Instrumentalists (especially 'cellists and wood-wind players) wanted for small amateur orchestra; Beckenham district.—Hon. Secretary, E. W. J. NEWBY, 65, Kent House Road, Beckenham.

A young lady accompanist wishes to meet a contralto for mutual practice. Meeting at pianist's house preferred. Good music only.—I. M. BOWELL, 12, Eaton Rise, Ealing, W.5.

Wanted, violinist, violist, and 'cellist to complete quartet for study of chamber music.—147, Manchester Road, Swindon.

Orchestral pianist and accompanist (gentleman) desires to join good orchestra: also to meet vocalists and instrumentalists with extensive repertoires for mutual practice.—Write, 'ACCOMPANIST,' 37, Palace Square, Crystal Palace, S.E.19.

Organist and pianist (gentleman) offers services; London.—D. R., c/o Musical Times.

Lady violinist (advanced) wishes to join good trio or quartet p.evenings. W. or S.W. districts.—P. S., c/o Musical Times.

Violin and violist would like to meet pianist or string players for practice of good-class music. Advertiser has had fair experience in string quartet playing.—'VIOLA,' 6, Hauberk Road, Clapham Junction, S.W.11.

Timpanist, side-drummer, and bass drummer desires to join orchestra.—A. W., 36, Tivoli Road, West Norwood, S.E.27.

Soprano wishes to meet good accompanist for mutual practice, preferably at accompanist's house.—L. R. C., 230, Ardgowan Road, Catford, S.E.6.

Violinist (gentleman) would like to meet pianist and 'cellist (gentlemen), excellent and experienced players, for the mutual pleasure of playing chamber and orchestral music.—J. P. WALKER, 115, Waleran Buildings, Old Kent Road, S.E.1.

Pianist-accompanist offers services in exchange for pipe-organ practice. S.E. district.—L. G. B., 94, Salehurst Road, Crofton Park, S.E.4.

Three good madrigalists (soprano, tenor, and bass) required to complete party. Good reading, enthusiasm, and regularity essential. Meet near Victoria at 6.15 every Friday. Occasional concerts given. Byrd, Palestrina, &c.—C. J. BATES, 76, Leighton Road, Ealing, W.13.

Sopranos (two) and a tenor wanted to join a small amateur organization for high-class church music at monthly recitals on Saturday afternoons during winter (Streatham). Opportunity for solo work. Must have good voices, and be able to read well.—E. PASCOE, 36, Norfolk House Road, Streatham, S.W.16.

Flautist wishes to meet accompanist (gentleman) for mutual practice. Also to join trio or small orchestra.—F., c/o Musical Times.

Experienced lady pianist would like to meet instrumentalists for chamber music practice. N.W. district.—D. B., c/o Musical Times.

Pianist wishes to meet good and enthusiastic instrumentalists with view to forming small orchestra.—M. H. C., c/o Musical Times.

Young bass singer desires to meet tenor for mutual practice for quartet.—Write, V., 22, Leslie Road, Croydon.

Dorian Symphony Orchestra, Westminster (capable and enthusiastic amateurs), requires few strings—especially viola players—including a good 'cellist as principal, and bassoonist. Rehearsals (best classical and modern music). Mondays, 7.30 p.m.—Write SECRETARY, 30, The Green, Twickenham.

Players wanted for small string orchestra meeting Wednesdays, 8.30, at Nchells Wesleyan Church, Nchells Park Road, Birmingham.—Apply, HERBERT S. MOUNTFORD (organist), 'Stanley House,' Hillaries Road, Gravelly Hill, Birmingham.

Experienced pianist wishes to join pianoforte quintet or small dance orchestra in London. Excellent references.—A. E. P., 'Windermere,' Upminster, Essex.

praise the Lord of Heaven

December 1, 1923

ANTHEM FOR GENERAL USE, FROM "BLESSING, GLORY, WISDOM"

Music by BERTHOLD TOURS.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Allegretto tranquillo. ♩ = 116.

ORGAN. *p Swell.*

SOPRANO. *p*

O praise the Lord of

ALTO. *p*

O praise the Lord of

TENOR. *p*

O praise the Lord of

BASS. *p*

O praise the Lord of

Hea - ven, praise Him in the height, . . .

Hea - ven, praise Him in the height, . . .

Hea - ven, praise Him in the height, . . .

Hea - ven, praise Him in the height, . . .

Hea - ven, praise Him in the height, . . .

Ped.

The Complete Anthem is published in NOVELLO'S OCTAVO ANTHEMS, No. 5, and TONIC SOL-FA SERIES, No. 176.

The Musical Times, No. 970.

C

(1)

First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "O praise the Lord of Heaven, . . . praise Him in . . . the". The piano part includes a *p* (piano) dynamic marking.

Second system of the musical score. The vocal staves continue with the lyrics: "height. O . . . praise the Name of the Lord." and "height. O . . . praise the". The piano part includes a *p* (piano) dynamic marking and a *Ch. Org.* (Church Organ) marking.

Third system of the musical score. The vocal staves continue with the lyrics: "the . . . Name of the Lord, O . . .", "O . . . praise the Name, the . . . Name of the Lord, O . . .", "Name of the Lord, O . . . praise the . . . Name of the", and "praise . . . the Name of . . . the Lord, the . . . Name of the". The piano part includes *cres.* (crescendo) and *mf* (mezzo-forte) dynamic markings.

O PRAISE THE LORD OF HEAVEN

praise the Name of the Lord. O . . . praise, O . . . praise the
praise the Name of the Lord. O . . . praise, O . . . praise the
Lord, O praise the Name of the Lord, the
Lord, O praise the Name of the Lord, the
cres - - - cen - - - do - - - al - - -

dim. *pp* *marcato.*
Name of the Lord, O praise the Name of the Lord. His
dim. *pp* *marcato.*
Name of the Lord, O praise the Lord. His
dim. *pp* *marcato.*
Name of the Lord, O . . . praise the Name of the Lord. His
dim. *pp* *marcato.*
Name of the Lord, O praise the Lord. His
f *dim.* *pp* *marcato.*

Name is ex - cel - lent; . . . And His praise a - bove
Name is ex - cel - lent; . . . And His praise a - bove
Name is ex - cel - lent; . . . And His praise a - bove
Name is ex - cel - lent; . . . And His praise a - bove
marcato.
f *Gt. Org.*

Heaven . . . and earth, . . . a - bove Heaven and
 Heaven, a - bove Heaven and earth, . . . a - bove
 Heaven, a - bove Heaven and earth, . . . and His praise a - bove Heaven and
 Hea - ven and earth, . . . and His praise . . .

earth, . . . a - bove . . . Heaven and earth, . . . O
 Heaven and earth, His praise a - bove . . . Heaven and earth, . . . O
 earth and . . . His praise a - bove . . . Heaven and earth, . . . O
 . . . a - bove Heaven and earth, . . . O praise, O

praise the Lord of Hea - - ven, praise Him in the height, . . .
 praise the Lord of Hea - - ven, praise Him in the height, . . .
 praise the Lord of Hea - - ven, praise Him in the height, . . .
 praise the Lord of Hea - - ven, praise Him in the height, . . .

dim. *pp* *dim.* *pp* *Swell.* *poco ri - tar - dan - do.* *dim.* *pp* *a tempo.* *p* *a tempo.* *pp* *a tempo.* *Ped.*

and
and
ORTA

O praise the Lord of Hea - ven, praise Him in . . the height. O . .

O praise the Lord of Hea - ven, praise Him in . . the height.

O praise the Lord of Hea - ven, praise Him in . . the height.

O praise the Lord of Hea - ven, praise Him in the height.

praise the Name of the Lord. *pp* O praise the

O praise the Name of the Lord, . .

O praise the Name of the Lord, . .

O praise . .

Name of the Lord, of the Lord, the Name of the Lord. . . *pp* *morendo.*

the Name of the Lord, the Name of the Lord. . . *pp* *morendo.*

the Name of the Lord, the Name of the Lord. . . *pp* *morendo.*

the Name of the Lord, . . of the Lord. . . *pp* *morendo.*

pp *morendo.*

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

The distribution of diplomas by the President, Dr. Alan Gray, to the successful candidates for Fellowship and Associateship will take place on Saturday, January 19, 1924, at 11 o'clock. During the proceedings Dr. Gray will play upon the College organ the following organ-work pieces selected for the July examination, 1924:

Fellowship

Prelude and Fugue in E minor ('Wedge') ... *J. S. Bach*
(Novello, Bk. 8, p. 98.)

Canon in B minor *Schumann*

Associateship

Psalm xii. No. 1 of Three Preludes, from
the Genevan Psalter *Charles Wood*

Cantabile in G *Jongen*

Sonata No. 4 (1st movement) *Mendelssohn*

Members and friends are cordially invited. No tickets are required.

The Regulations for the Choir-Training Examinations (Diploma and Certificate) are now ready, and can be obtained on application to the Registrar.

H. A. HARDING, *Hon. Secretary.*

RHEINBERGER'S ORGAN SONATAS

BY HARVEY GRACE

(Continued from November number, page 768)

NO. 10, IN B MINOR, OP. 146 (1886)

Prelude and Fugue; Theme and Variations; Fantasy and Finale

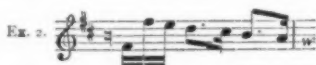
This Sonata, though one of the best, appears to be less well-known than most of the first dozen. Perhaps this comparative neglect is due to the fact that only one of its movements—the *Finale*—possesses much in the way of such immediately attractive qualities as colour and animation. Yet I think it will be found that, in the long run, nothing in the work wears better than the Prelude and Fugue, two first-rate examples of a stock organ form, with capital material resourcefully treated, and notably concise and direct in style.

The Prelude is entirely developed from the matter of the opening bars:

Ex. 1. ♯ = 95.



and the semiquaver movement is maintained throughout the four pages. A good example of the possibilities that lie in a single note is shown in the second bar of line 2, where the opening theme is made far more live and significant by the addition of a semiquaver:



This octave leap, especially in its inverted form, is an important constituent throughout the rest of the movement, and makes a capital take-off for imitative work. Both forms of the leap were drawn, perhaps unconsciously, from the opening bars; the probable germs are shown by square brackets in Ex. 1. The Prelude works up a good climax at the end of its third page, over a rising bass, and launches into this fine antiphonal treatment of the subject:

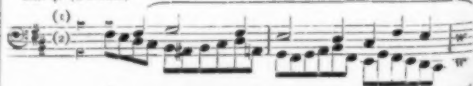
Ex. 3.



(The crotchet E in bar 2 is missing, at all events in the earlier editions.) The greater part of this admirable Prelude has much of the spontaneity of an improvisation. The registration indicated by the composer calls for no elaboration—a mere *forte* from the start down to the passage quoted in Ex. 3, and then *ff* till the close—or rather the half-close, for the movement ends in the dominant and leads straight into the Fugue.

This is easily the shortest of all the Sonata Fugues—about half as long as that in the *Pastoral* Sonata, for example—yet in this small compass it contrives to be a five-voiced double Fugue with both subjects duly exposed and combined in double counterpoint, freely though briefly developed, and with two close *stretti* on No. 1. Here are the subjects shown together:

Ex. 4. ♯ = 103.)



We have seen that in some of Rheinberger's Fugues the subject is by no means overworked (e.g., in the E flat Fugue, Sonata No. 6, it is absent from the last three pages save for a *stretto*). In this brief Fugue we are hardly ever out of touch with one or both of the subjects. No. 1 is almost an *ostinato*, appearing no less than ten times in the first page. The player will note how naturally the five-part scheme is lightened midway, the exposition of the second subject being in three-part writing, without pedals, and lying rather high on the manuals, with an increase of power from *mf* to *f*. At the beginning of page 8, where the subjects are first combined, the pedals add a fourth part, the full quota of five voices not being used until a dozen bars later.

Without this easing of the structure at just the right point, this weighty Fugue would have become a heavy one. It is well that the student should see how short a step it is from gravity to heaviness, and by what simple means the fatal decline can be avoided. Observe, too, that the form itself is relaxed in the exposition of the second subject, the style being that of a fughetto rather than of the strict fugue promised in the opening page. The answer appears to be in the fourth above, thanks to the extra quaver with which it opens. The quaver away, we see that the answer is really in the *third* above, and is clearly in D major—a very free reply to a subject which is in B minor, or at all events opens in that key. The third and fourth entries are clearly in A and D. This irregular use of major tonality provides such contrast with the rest of the fugue that the licence is justified. Nor need the player fresh from examinations look round for a pillorying pencil and shake his head over the fifths on the last beat of bars 2 and 10 on page 8. We may be sure that Rheinberger knew all about them. Such touches (the Sonatas contain plenty of them) show that, despite his contrapuntal skill and serious mind, Rheinberger was anything but a pedant. Apart from John Sebastian, no composer has written so many real live fugues as Josef, so the sticklers for the text-books are faced with the fact that the two outstanding fugue composers are also the most free.

The apparent neglect of this extremely effective Fugue is perhaps due to the absence of anything in the way of brilliance. Yet one gets very fond of it. Played with quiet diapason tone, the opening page with its beautiful flowing five-part writing and reflective style strikes a note that no instrumental medium but the organ can touch:

Ex. 5. $\frac{1}{2} = 103$.

A fine foil to this calm opening is provided by the last page, with its rising sequence leading into the final combination, full organ, of the two subjects, followed by a close *stretto* impressively built up from the bottom to the top of the keyboard. Here is the very essence of organ music—perfect stuff for use after a service.

Rheinberger's excellence as a writer of variations is shown in several works apart from his four examples of ground bass treatment. We shall find a fine set of Variations in Sonata No. 20; there is another in the *Twelve Characteristic Pieces*, and yet another in the set of pieces for violin and organ, and an old *Provençal Song* is varied in Sonata No. 19. The form is one that quickly finds out a weak composer, genuine variation being a matter of development rather than of decoration. The set under notice deals with an attractive little tune of twenty-four bars, opening thus:

Ex. 6. $\frac{1}{2} = 72$.

A happy touch is the lengthening of the cadence while treble and alto dally with a little quaver figure. There are seven Variations, the sixth running straight into the seventh. Most of the writing is delightfully simple and slight. Nothing could be happier, for example, than Variations 1, 2, 4, and 6. Here is the opening of the Mozartian No. 2:

Ex. 7.

Variation 3 has little to do with the real theme. It takes up the *arpeggio* figure of bars 1, 3, and 4 of the

last line on page 11, changes the rhythm from triplets to duplets, and makes it the first half of a little subject for imitative treatment. Variation 4 must be touched off very neatly, or its charm is missed. It is unexpectedly troublesome to play up to speed. No. 5, with its *ff* and big chords, seems out of place in such a set. I wonder how many organists have played the tenderly simple No. 6 again and again without observing that if we disregard the change of key-signature the melody is note for note as it was in the original:

Ex. 8.



—a simple but unusual device. The strenuous passage in the last page is, like Variation 5, out of the picture. The changes from *p* to *ff*, and back to *pp* for the close, are too sudden, and the pedal part is ungratefully difficult. We may well make the *ff* into *f*, and reduce gradually during the second half of line 4. The delightful *Coda* is then led into naturally instead of suggesting a sudden collapse. A small point in registration calls for notice. In Variation 2, Rheinberger marks the manuals *mf*, and the pedal *p*. Literally followed, these directions would lead to a bad balance. We may take it that he means a soft pedal *plus* the manual coupled. Similarly the *pp* pedal in Variation 1 would be a vague hum; it must be defined by the coupling of the accompanying manual. These points seem too obvious to be worth mention, but it is all too common an experience to hear even good organists playing with soft uncoupled 16-ft. pedals low in the scale, the effect, of course, being that of a double-bass growing away without the violoncello. Turn up your orchestral scores and see if you can find many passages in which the foundation of the harmony is given to double-basses alone. But don't start the search unless you have lots of spare time. These Variations make a good recital number, with or without the *Finale*.

The Fantasia is better omitted. It is a great improvement on that in the B flat Sonata, being more coherent and having a good broad theme for its chief constituent. But it holds up the work. With a longish *Finale* ahead, there is no need for four pages of introduction. The *Finale* is one of Rheinberger's most attractive movements. It opens boldly on a chord of the ninth, and delivers a capital swinging tune. (The pace is wrongly given; the minim, not the crotchet, is the unit.) A triplet bridge-passage leads to a theme less taking in itself, but made effective by the triplet accompaniment. As a practical point it may be noted that in bars 1, 2, 3, 4, 9, and 10, on page 21, and in similar cases later, the right hand should play the three upper parts, leaving the left free for the triplets. For the awkward left-hand passage in bars 11 and 12, I suggest this fingering:

Ex. 9.



The second subject is a curiously square little theme, somewhat reminiscent of the 'Faith' motive in Franck's Symphony. But see what good counterpoint will do for the homeliest of material. Rheinberger makes a fine page out of this angular subject. Here are its opening bars, plain, and then decked out with flowing polyphony:

Ex. 10. (a)



This animation is maintained until the *Coda*, save during a pull-up for the recapitulation of the second subject in its plain form.

The decorative scheme on page 24 is very effective, and distinctly out of the conventional organ line. The triplet shakes against the march of the other parts perhaps owe something to the later Beethoven *Pianoforte Sonatas*. A bold point is made at the top of page 25, where the second strain of the opening subject is taken in A flat, instead of in the expected key of B. The last page gives us a fine, broad *Coda*, in which the first phrase of the homely second subject reappears, this time delivered *Grave*, in octaves, over big detached chords—an emphatic, even pompous, utterance. (By the way, the E in the left hand of bar 4, line 3, is surely a misprint for D sharp. E is possible, but not probable, in view of the plain common-chordal style of the rest of the passage.) This *Finale* may fairly be described as 'jolly,' for player as well as listener.

NO. 11, IN D MINOR, OP. 148 (1887)

Agitato; Cantilene; Intermezzo; Fugue

Thanks to its fiery, picturesque *Agitato* and tuneful *Cantilene* this Sonata is a general favourite. I hope to be able to persuade some of my readers that the Fugue is at least as good as anything else in the work; those who proceed to give it a good trial will perhaps go further and agree with me that it is the finest of the four movements.

In the *Agitato*, as usual in his non-fugal movements, Rheinberger is not sparing of thematic material. The first-subject section gives us two lengthy themes, both

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Ex. 11.



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of a passionate character, and both in D minor. The second of these, which begins at the *a tempo* on the second page, is full of possibilities in the way of development—e.g.:

EX. 11. $\text{♩} = 60$ 

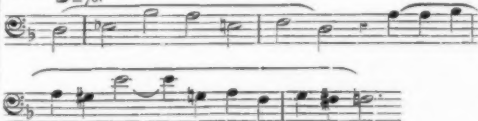
but the composer does no more than quote its first four bars towards the end. In fact there is little actual development of any kind, its place being taken with an abundance of free matter, plus the usual recapitulations of first and second subjects. The latter makes its appearance on page 6. Looked at alone, it is weak; but themes in a cyclic work must to a considerable extent be judged in relation to their setting. This simple—even obvious—little tune, with its rocking rhythm, is undoubtedly effective by reason of its contrast with the stormy context. That Rheinberger thought it important for such relief purposes is shown by his repeating it in full on page 10, besides making its opening bars the starting-point of a fine passage on pages 9 and 10. The life of the movement is more than maintained towards the end—big, sustained chords, boldly harmonized, being followed by brilliant *arpeggios* over a dominant pedal, the whole leading to a final page in which a descending scale on the pedals is a striking feature. This attractive movement almost plays itself; there are no problems in regard to registration or interpretation. Still, if one has a large organ, a good deal of point may be added here and there. For example, the quaver pedal passages on page 11 come out thrillingly if a powerful 8-ft. reed be added; and the pedal descent on the last page can do with both 8-ft. and 16-ft. reeds. No matter if at times they kill the figuration of the manuals; the effect lies in the stalking bass and the harmonic scheme.

The *Cantilene* calls for little comment. Obviously it was suggested by a familiar Bach model—either the *Adagio* from the C major Toccata or the Air from the D major Suite. The melody is but one more proof that Rheinberger has good claims to be reckoned among the notable tune-writers. Has this movement been arranged for violin or violoncello solo? It calls out for some such treatment. A realisation of this characteristic should prevent organists from changing the solo stop at every few bars. After all, in listening to a violin solo we do not expect the player to drop his fiddle in favour of a flute after a few phrases, or to switch on to the clarinet a page later. Having chosen our most suitable solo stop we need not be afraid to stick to it

throughout this genuine song without words. It will not pall if our phrasing be good and the Swell pedal skilfully managed. (Note that the alto part in the last two bars should be taken over by the left hand, otherwise the solo suddenly becomes a duet.)

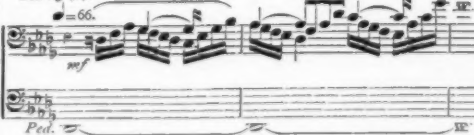
The *Intermezzo* opens with three *ff* chords and plunges at once from F into D flat. It is far from being one of Rheinberger's best movements. Some of the material says very little with a good deal of difficulty. The best part is the flowing section that begins in the middle of page 17. When the Sonata is played in full the *Intermezzo* is better omitted—if the Irishism may pass. But it is too good to be entirely neglected, so it may well be bracketed with the next movement as a Prelude and Fugue, especially as there is a thematic connection.

The Fugue is on this vigorous subject:

EX. 12. $\text{♩} = 76$ 

and the treatment—largely for five voices—has all the sturdy emphasis the subject promises. It is a very free specimen; there is no *stretto*, and the minimum of scientific device—just two little snatches of canon at the fifth below (page 24, bars 4-7 and 11-13). It belongs to the group of fugues in which Rheinberger combines fugue and sonata forms. That is to say, in addition to the customary fugal episode, there is an important section of unrelated matter corresponding roughly to the second subject in a sonata. Sometimes Rheinberger introduces entirely new matter for this purpose (e.g., the Fugue in the E flat Sonata, No. 13); usually he makes use of material from a preceding movement. Here he takes a theme foreshadowed in the *Intermezzo*. I say 'foreshadowed,' because the subject is merely indicated in such a way that one might play the work many times without being aware of the connection. Here is the not very striking *arpeggio* passage in the *Intermezzo*, side by side with the stately theme evolved from it in the Fugue:

EX. 13. (a).

(b) $\text{♩} = 76$ 

and so on for eight more bars

The movement falls into well-defined, though linked-up divisions: (a) fugal working in D minor and attendant keys, two pages; (b) second subject, in D flat, A flat, and F sharp, one page; (c) fresh treatment of fugue subject, two-and-a-half pages; (d) second subject, now in D major, leading into brief *Coda* based on the fugue subject. From the middle of page 24, where the quaver figure is introduced:



until the resumption of the second subject on page 26, the fugal writing shows Rheinberger at his very best. The quaver figure is used almost incessantly, giving just the life that the hitherto solid Fugue calls for, and the harmony is bold and rich. (By the way, the young player will save himself a good deal of trouble if he notes that in all but a few cases the quaver figure in all its left-hand appearances can be fingered as in the third and fourth groups in Ex. 14. He should mark the exceptions.)

Only one indication as to power is given by the composer—*ff*, at the first bar. Obviously, we must not play this long Fugue full organ throughout. I suggest the following as a simple but sufficient scheme: diapasons *f*; down to the introduction of the second subject, which seems to call for *ff* without heavy reeds; reduce to *f* at resumption of fugue; add a telling stop or two with the appearance of the quaver figure; pedal reed at entry of subject in bass a few bars later; *ff* without heavy reeds on last beat of bar 5, page 25; add reeds and mixtures at return of second subject on page 26; open Swell (or add octave couplers) at reference to fugue subject in bar 5, page 27; bring on solo reeds for last bar (or two).

How are we to account for the apparent neglect of this Fugue? True, it is difficult, but the chief trouble is confined to a couple of pages in the middle and the difficulty is of a type that yields ample result in effect. Advanced players looking round for fresh fugues to conquer, will be well advised if they make an early start on this splendid specimen.

(To be continued.)

Bach recitals were given at St. Anne's, Soho, on the Saturdays in November by Mr. Albert Orton. We are glad to see the famous Thorne tradition being maintained. It is difficult to over-estimate E. H. Thorne's share in bringing about the present vogue for Bach. The number of organists who owe to his recitals their first acquaintance with the Choral Preludes and Trio-Sonatas is legion.

The annual report of the Nonconformist Choir Union shows progress described officially as 'record.' The officers for the ensuing year are Mr. E. Minshall, president, Mr. Arthur Berridge, general secretary and treasurer, Mr. Frank Idle, Festival conductor, Mr. J. A. Meale, Festival organist, and Mr. John A. Langford, chairman of committee.

ST. MICHAEL'S, CORNHILL.

The third Musical Festival took place on November 5-8, and, like its predecessors, was highly successful. A Party choral programme was given on the opening day (*The Glories of our Blood and State, Beyond these Voices, Blas Pair of Sirens*, &c.); on the 6th the choral event was a public rehearsal of the *Kyrie and Gloria* from the B minor Mass; on Wednesday a fine miscellaneous choral programme was given (Purcell's *Te Deum* in D, Holst's *This have I done*, Vaughan Williams's *Five Mystical Songs, Toward the Unknown Region*, and the slow movement from the *Six* Symphony, with motets, &c., by Byrde and Weelkes); and on the 8th were sung Bach's cantata, *O Christ, my All in living*, and the *Kyrie and Gloria* from the Mass. Recitals were given by Dr. Darke, Mr. Thalben Ball, Mr. G. D. Cunningham, and Dr. Macpherson. The St. Michael's Singers showed themselves to be an earnest and alert body. The soloists were Miss Elsie Suddaby, Miss Dorothy Augood, Miss Margaret Champneys, Mr. John Adams, Mr. George Parker, Mr. Stuart Robertson, and Mr. Charles G. Young. Dr. Darke conducted. Readers who wish to support this enterprise, either as singers or as honorary members, should write to Dr. Darke, at St. Michael's Vestry, Cornhill, E.C.

Mr. H. Matthias Turton, who is leaving England for a post in Canada, said good-bye to the Leeds New Choral Society on November 12, when the members presented him with a cheque for £116, and a silver salver for Mrs. Turton. Mr. Turton has conducted the Society for twenty-one years—unless we are mistaken he was its founder—and during that period he has done much fine and unconventional work. Few English conductors have done more for Bach's choral works than Mr. Turton, and his departure has called forth warm tributes from the North of England press. Dr. C. H. Moody succeeds him as conductor of the Leeds New Choral Society.

Under the auspices of the Muswell Hill Presbyterian Literary Society a concert of secular works by Bach was given on October 15. The scheme included the Sonata for violin and pianoforte, No. 3, ten variations from the *Goldberg Suite*, the *Coffee and Peasant Cantatas*, and smaller works. Mr. Archibald Farmer arranged the programme, and acted as pianoforte soloist and accompanist. Miss Effie Armour played the violin, and Miss Eunice Hocking and Messrs. Aleck McGlashan, William Penn, and Norman C. Ross were the singers.

The Rochester, Chatham, Gillingham and District Free Church Choirs' Association held its annual service at Central Hall, Chatham, a few weeks ago. Mr. Leslie B. Mackay conducted, and obtained excellent results from a force of two hundred singers in Prout's *O be joyful*, Tchaikovsky's *Hymn to the Trinity*, Berlioz's *Thou must leave Thy lowly dwelling*, &c.

The new organ at the City Temple was opened on November 3, when Mr. Allan Brown gave a recital, playing Rheinberger's Sonata in F minor, Dubois's Toccata, the 'Great' G minor, Schumann's Canon in B minor, and Wolstenholme's *Finale* in B flat. [In our November issue we slipped in referring to the new organ as being built at the Temple Church.]

During a mission held at Islington recently, Mr. Stanley Lucas gave a notable series of fourteen recitals at Harecourt Congregational Church, Canonbury. He played fifteen works by Bach, in addition to the whole of the *Little Organ Book*, and nearly forty other works by representative composers ancient and modern.

The newly formed Central Hall Choral Society, Westminster, sang *Elijah*, with orchestra, on November 5. The hall was packed with an audience of three thousand, and many were unable to gain admission. The soloists were Miss Ethel Bilsland, Miss Lucy Nuttall, Mr. Lloyd Huns, and Mr. George Parker. Mr. Arthur Meale conducted.

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Mr. W. J to 'Ta Rhein 'Croft'

At St. Decuman's Parish Church, Watchet, a new organ, the gift of Mr. W. Wyndham, was dedicated on November 11. The instrument, a two manual of twenty-five stops, was built by Mr. George Osmond, of Taunton. The opening recital was given by Mr. H. T. Gilberthorpe, organist and choirmaster of St. Sidwell's, Exeter.

Bach's *Sing ye to the Lord*, Meyerbeer's ninety-first Psalm, Handel's sixth Chandos Anthem, &c., will be sung by the Westminster Abbey Special Choir on December 10, at 8.0 p.m. Tickets from the secretary, W.A.S.C., The Song School, Westminster Abbey (stamped addressed envelope).

Mr. Herbert Hodge will be glad to hear from volunteer chorus singers (ladies and gentlemen) willing to assist at the monthly oratorio recitals (fourth Wednesday, at 6.15), at St. Nicholas Cole Abbey. His address is 5, Streatham Place, S.W.2.

Cowen's *He giveth His beloved sleep* was sung at High Pavement Chapel, Nottingham, on November 11, under the direction of Mr. C. E. Blyton Dobson. Madame Ethel Parkin was the soloist.

At his recitals during December (Tuesdays, at 1.15), at St. Nicholas Cole Abbey, Mr. Herbert Hodge will play all the test-pieces for the January examination of the Royal College of Organists.

Mr. H. V. Spanner will give a recital at the National Institute for the Blind, 224, Great Portland Street, on December 5, at 3, when he will play the test-pieces set for the January examination for F.R.C.O.

We are glad to hear that the R.C.O. Council has arranged for the provision of a S.A.T.B. choir for the Choir-Training Examinations, instead of a boy-choir as originally proposed.

A series of recitals is being given at Newcastle Cathedral on certain Saturdays at 3. The players in December are Dr. Harold Darke (1st), Mr. Percy Richardson (15th).

Mr. Wilfrid Sanderson has resigned the post of organist and choirmaster of Doncaster Parish Church, a post he has held for nearly twenty years.

Mr. Martin Shaw will talk about Carols at St. Martin-in-the-Fields on December 22, at 3. Illustrations will be sung by the Guildhouse Quartet.

Mr. James D. Wheeler has resigned the post of organist at St. Luke's, Old Street, E.C. He has held office there for thirty-eight years.

Parts 1 and 4 of Bach's *Christmas Oratorio* will be sung at St. Paul's, Onslow Square, on December 12, at 8 p.m.

The Last Judgment will be sung at St. Nicholas Cole Abbey on December 19, at 6.15.

ORGAN RECITALS

- Mr. Herbert Hodge, St. Stephen's Walbrook—Sonata No. 7, *Rheinberger*; Air and Variations in A, *Lyon*; Rhapsody No. 2, *Saint-Saëns*; Prelude on 'I give to thee farewell,' *Bach*.
 Dr. P. Elton, West U.F. Church, Greenock—'Pax Dei,' *Elton*; Pastorale, *Frank*; Suite, 'Scenes in Kent,' *F. H. Wood*; Overture, 'Der Freischütz.'
 Mr. C. Hylton Stewart, Rochester Cathedral—Prelude and Fugue in A minor, *Bach*; Sonata No. 7, *Rheinberger*; Improvisation No. 1, *Saint-Saëns*; Finale, *Frank*.
 Mr. A. N. Bulmer, All Saints', Hertford—Toccata and Fugue in F, *Bach*; Legend No. 2, *Bonnet*; Scherzo from Symphony No. 4, *Widor*.
 Mr. W. J. Comley, St. Augustine's, Broxbourne—Overture to 'Tamerlane,' *Handel*; Pastorale (Sonata No. 12), *Rheinberger*; Fantasia in F minor, *Mozart*; Prelude on 'Croft's 136th,' *Parry*.

Mr. Philip Miles, All Saints', Eastbourne—Fantasia and Toccata in D minor, *Stanford*; Fugue, 'The Wanderer,' *Parry*; Psalm-Prelude No. 3, *Howells*.

Mr. Allan Brown, City Temple—Fugue, *Reubke*; March on a Theme of Handel, *Guiltman*; Allegretto, *Wolstenholme*; Pastorale (Symphony No. 1), *Vierne*.

Mr. Eric B. Sutton, St. Mary-le-Bow, E.C.—Sursum Corda and Alla Marcia, *Ireland*; Scherzo in A flat, *Baird*; Final, *Frank*.

Miss Lilian Coombes, St. Lawrence Jewry—Sonata No. 1, *Borowski*; Fugue à la Gigue, *Bach*; Fantasia, *Saint-Saëns*.

Mr. W. E. Hopkins, St. Mary's, Donnybrook—Variations on 'Walsingham,' *Byrd*; Toccata-Prelude on 'Pange Lingua,' *Baird*; *Stow*; Finale, *Frank*.

Dr. W. Prendergast, Winchester Cathedral—Fantasia, *Byrd*; Requiem Aeternam, *Harwood*; Cradle Song, *Grace*; 'Finlandia.'

Mr. Archibald Farmer, Kingsway Hall—Allegro (Sonata No. 3), *Bach*; Toccata in E minor, *Reger*; 'The Nymph of the Lake,' *Karg-Elert*.

Mr. T. Keynes, St. Gabriel's, Bounds Green—Toccata and Fugue (Dorian), *Bach*; Overture to 'Occasional' Oratorio. (Clarinet solos, *Saint-Saëns*, *Cui*, and *Mozart*, by Mr. A. E. Cressall.)

Mr. Richard B. Hamilton, All Saints', Hoole—Sonata No. 6, *Mendelssohn*; Preludes on 'Martyrdom' and 'Hanover,' *Charlton Palmer*; Dithyramb, *Harwood*.

Rev. L. G. Bark, Christ Church, Penrith—Pastorale, *Frank*; Intermezzo on an Irish Air, *Stanford*; Suite in G, *Lyon*.

Mr. J. A. Sowerbutts, All Saints', Southampton—Sonata No. 14, *Rheinberger*; Variations on an Old English Melody, *Stuart Archer*; Voluntary in E flat, *Samuel Wesley*; Grand Choeur in G minor, *Wolstenholme*.

Dr. A. C. Tysoe, Lincoln Cathedral—Prelude and Fugue in A, *Wesley*; Symphony No. 3, *Vierne*; Berceuse and Finale, 'L'Oiseau de Feu,' *Stravinsky*; Fugue on 'Ad Nos,' *Liszt*.

Mr. J. T. Horne, Cork Cathedral—Fantasia in B (Sonata No. 17), *Rheinberger*; Psalm-Prelude No. 1, *Howells*; Suite No. 2, *Boëllmann*.

Mr. Paul Rochard, Kendal Parish Church—Sonata in E flat, *Bach*; Tonus Peregrinus, *Julius Harrison*; Fantasia on two English Melodies, *Guiltman*.

Dr. C. F. Waters, St. Mary's, Guildford—Prelude and Fugue in A minor, *Bach*; Cantabile, *Frank*; Choral Melody and Moto Continuo, *Waters*.

Mr. John Pullett, St. Mary's Cathedral, Glasgow—Prelude and Fugue in G, *Bach*; Three Preludes on Welsh Hymn-Tunes, *Walford Davies*; Finale, *Bassi*.
 Mr. Bertram Hollins, St. Mary-le-Bow, E.C.—Prelude and Intermezzo (Sonata No. 6), *Rheinberger*; Prelude and Fugue in B minor, *Bach*; Toccata, *Boëllmann*.

Dr. Louis A. Hamand, Malvern Priory Church—Introduction and Fugue, *Reubke*; Lament, *Grace*; Pastorale, *Frank*; Finale (Symphony No. 6), *Widor*.

Mr. Harold M. Dawber, St. George's, Stockport—Sonata, *Reubke*; Marche Héroïque, *Brewer*; Caprice and Cradle Song, *Grace*; Summer Sketches, *Lemare*; Finale (Pièce Symphonique), *Frank*.

APPOINTMENT

Mr. R. Alwyn Surplice, Organist and Choirmaster, Parish Church, Easthampstead.

The National Institute for the Blind has recently added to its Braille publications Tallis's Festal Responses (Stainer and Martin), Sandiford Turner's *Réverie* for organ, Wesley's *Larghetto* in F sharp minor for organ, Best's organ arrangement of Mendelssohn's *Military Overture*, Pianoforte works by Bax (*Country Tune*), Chopin (*Impromptu* in C sharp minor), a number of studies and pieces from the Associated Board 1924 Lists, songs by Somervell (*Shepherd's Cradle Song*), Grimshaw (*Songs my Mother sang*), and Cooke (*Love and War*), and some fox-trots.

Letters to the Editor

TUDOR CHURCH MUSIC

SIR,—We shall be very grateful if you will kindly find space in your columns for a request in connection with the edition of *Tudor Church Music* which is in process of publication by Oxford University Press for the Carnegie United Kingdom Trust. This edition has been described as the re-writing of a century of English musical history, and may fitly be considered a work of national importance. We, as the editors, would appeal to owners of private libraries to help us if they can.

It is probably well-known that most of the music of the 16th and 17th centuries exists only in MS., written not in score but in part-books, one voice to a book; and our work is constantly hampered by the want of one or more books in a set of voice-parts, for lack of which the music recorded remains incomplete. Notable examples of imperfect sets are the large folio books in Durham Cathedral Library, originally a set of ten, now only eight, the 1st Contratenor Decani and Bass Decani having disappeared: the Latin set in Peterhouse, Cambridge, lacking the tenor, as also the set in Christ Church, Oxford, MSS. 979-983. Peterhouse possesses two sets of English books, but of one set, originally ten, only four remain, of the other only seven.

In English work, it is true, a missing part can generally be supplied from another collection, but not always; for of Byrd's Great Service, while the *Magnificat* and *Nunc Dimittis* are also found elsewhere, the Morning portions are extant only in the incomplete Durham books, with the result that one of the four contratenor parts had to be supplied almost entirely for our second volume. In music for the Latin Rite it frequently happens that a Mass or Motet exists in only one set of books, and when this is defective we have to choose between publishing it incomplete and surmising the missing part or parts—a choice not always easy to make.

We hoped that the advertisement of the edition and the publication of a Byrd volume in December last might elicit offers of help from those who possess old part-books, but hitherto those brought to our notice have contained music of a later date than the period covered by our edition. That such books exist is proved by the fact that Dr. Fellowes, on a visit to the Bodleian, found out by chance that his neighbour possessed a tenor part of a set of books written for Southwell Minster in 1607. This book we were kindly allowed to photograph.

This incident and the existence of isolated part-books in the British Museum and elsewhere, e.g., Brit. Mus. Add. MS. 20,289 and Bodl. MS. Mus. Sch. e. 423, lead us to hope that more of the missing books may still be in existence in private libraries, and we appeal through you to their possible owners to allow us of their generosity to examine and, if necessary, make use of them. Such action on their part might enable us to carry out in full our intention of producing a complete corpus of Tudor Church Music, and so establishing the claim of our country to a foremost place in musical achievement in the great days of Palestrina and Di Lasso.

Communications should be addressed to the Rev. A. Ramsbotham, Charterhouse, London, E.C.1.—Yours, &c.,

Oxford University Press, P. C. BUCK,
Amen Corner, E. H. FELLOWES,
London, E.C.4. A. RAMSBOTHAM,
SYLVIA TOWNSEND WARNER.

ACOUSTICS OF A CHURCH

SIR.—In answer to your correspondent who writes under this heading in the November *Musical Times*, I may say that there is no recorded case in which the use of 'sound-wires' has had any appreciable effect on the acoustics of a building. Nearly two miles of wire were stretched across the ceiling of a church at San José, California, wholly without avail. If the simple device of changing the position of the pulpit fails, then there are, I think, only two possible cures for the defect. One is the use of a suitably constructed and placed sound-board, and

the other is the introduction of the calculated quantity of absorbent material. The latter method is by far the easier. Details and references will be found in Dr. Buck's article in the *Musical Times* for September, and also in vol. iv. pp. 692-95, of the *Dictionary of Applied Physics* (1923). In addition, a book, *Acoustics of Buildings* (152 pp., 13s.), by F. R. Watson, has just been published by Messrs. Chapman & Hall. The method here recommended was used to cure the defective acoustics of the recital-room in the basement of the Conservatorium at Adelaide. Until two or three strips of serge, 2-ft. wide, were hung across the room, pianoforte recitals were almost impossible.—Yours, &c.,

Physics Research Laboratory, W. H. GEORGE
University College, Nottingham. (B.Sc. Lond.).
November 7, 1923.

SIR,—In a recent number there was an inquiry for a remedy for acoustical defects of a church, and this month 'F. P. A.' asks for opinions on the stringing-up of wires.

The subject of acoustics of buildings is one of great importance to architects and even more to those who have to use their creations for public speaking or musical performance. It has been investigated with great thoroughness by the late Prof. W. C. Sabine, of Harvard, one of whose papers deals with remedial measures in buildings of bad acoustical properties. If not trespassing unduly on your space, may I give a summary of the work of the greatest authority on the subject.

With regard to wires, I may quote the Professor's own words:

'The stretching of wires is a method which has long been employed, and its disfiguring relies in many churches and concert-rooms proclaim a difficulty which they are powerless to relieve. Like many other traditions, it has been abandoned but slowly. The device is devoid on the one hand of scientific foundation, and on the other of successful experience.'

If any musician thinks that such wires will absorb the sound, and prevent the distressing reverberations which afflict some buildings, he has only to try what intensity of sound he can get from a plucked string when apart from the body of the violin, and to remember that such a wire cannot absorb more sound-energy than it is capable of giving out. It was found that reverberation could be reduced by adding an absorbent lining to the walls. This can take the form of felt hangings or curtains round the lower parts of the walls, or where these are aesthetically undesirable light wood panelling, enclosing as air space between the wood and the wall. I believe a specially absorbent plaster is made in America with which the walls may be covered, but it is very expensive. Other defects of construction not so easily remedied are (1) at abnormally high roof, and (2) curved walls of unbroken surface. In a building having the first defect, the sound 'ricochets' from wall to wall up to the roof and down again. In the second type, the curved surface acts as a mirror, concentrating the sound into one line or point to the detriment of audibility elsewhere. Apart from rebuilding the remedy is the same in both cases: the roof or wall is broken up, by making a large number of recesses in it; into these recesses ornamental work of irregular surface is built. This 'spoils' the surface as a reflector, reducing reverberation and echo. I am afraid these remedies will not seem so cheap as wires, but in America they have been proved to be effective. The interested reader may refer to Sabine's *Collected Papers on Acoustics*, which should be in his local Public Library. Or he may find an excellent digest of this work by Mr. G. Sutherland of this College in the *Journal of the Institute of Architects*, June and July, 1923. If a plan of the church were sent, one could perhaps diagnose the cause of its bad acoustics. But if these remedies are beyond the resources of his church, 'F. P. A.' must 'hold on' to the pedal note of every concluding chord to smother the reverberation, and 'grin and bear it.' But let him not waste money on useless wire.—Yours, &c.,

University College, E. G. RICHARDSON
Gower Street, W.C.1. (M.Sc.).
November 10, 1923.

SIR,—This weighty Report is now before us, and all choirmasters and organists ought to feel grateful and encouraged. But is there to be a forward movement, and who is to give the command, 'Quick march'?

- (1) I still am obliged to teach and play bad hymn-tunes;
- (2) *Unison* is 'repulsive to us';
- (3) *Plain-song* 'we will not have';
- (4) My vicar does not 'care a rap' for any Music Committee.

If, with the Report, the clergy would read *Musical Appreciation*, by W. J. Foxell (Novello), the outlook would be considerably brighter.—Yours, &c.,

THE CONDUCTOR AND THE 'BEAT.'

SIR,—In your admirable journal we are being treated to a series of very learned and able articles on the Beat, and I am therefore encouraged to ask for a little space in order to bring a most important part of this subject before the notice of your readers. I do not hesitate to assert that a good deal of confusion exists in many minds on this subject—a confusion arising in some measure from the unsatisfactory diagrams in some of the text-books showing that the first beat of the bar is the down beat of the baton (see Fig. 1).

That this is wrong, experience undoubtedly proves—for beyond question the moment of attack of the first beat of a bar is not reached till the *bottom* of the down beat, as in the old-time style of beating time with the foot, and in quadruple time is carried to the limit of the left-hand stroke, the second beat from the left to the right, the third beat from the right to the top, and the *fourth* beat from the top to the bottom (see Fig. 2).

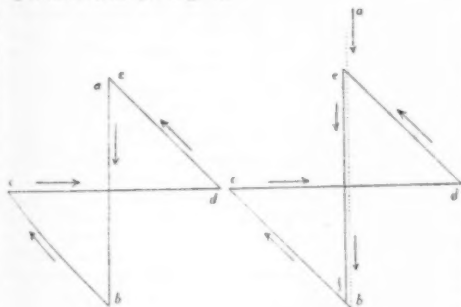


Fig. 1.

Fig. 2.


In Fig. 2, the preliminary movement is represented by the dotted line, *a-b*. Thus *b-c* is the first beat, and *c-d*, *d-e*, *e-f*, the second, third, and fourth beats respectively. The baton moves with rectilinear precision or weaves a flowing pattern in response to the mood of the conductor or that of the music. The diagrams purport to show only the direction of movement of the baton, and have nothing to do with interpretation.

We have been taught from childhood that the down stroke represents the first beat of the bar, whereas it is either the last beat, or, when the composition starts on the first beat of the bar, it is simply a preliminary movement to the starting-point, which is at the bottom.

Of course this is perfectly understood by the great majority of conductors, and it is quite impossible to conceive any good conductor, in a vigorous movement—or for that matter in a slow movement—beginning the first beat of a bar at the top. Try it yourself, Mr. Editor, in a vigorous movement, and see what it feels like before a few bars are over.

There are, however, many inexperienced school teachers, choirmasters, and conductors who do not realise this, and

strive to start the first beat of a bar from the top instead of the bottom, with painful results. This is more than a definition of terms—it is confusion of thought, and really a case of 'All we like sheep.' Because someone at some time said that the first beat of the bar was represented by the down stroke it has been accepted as gospel, whereas a little clear thinking will show how erroneous the statement is.

There is another and smaller point to which I should like to draw attention. Why do modern writers at the termination of a composition—say, in quadruple time—give a full bar and a half-beat over, thus: 

Why the half-beat extra? In your September issue there is a part-song ending in this manner, and I should like to ask at what absolute point is the baton to be when the song is finished, and what is the use of the quaver?

No, Sir. This last four-beat bar finishes at the *moment* the baton reaches the bottom, for we must realise that a beat does not end till the following beat begins. If we start the bar at the bottom, and release it the moment we reach the bottom again—thus imparting its full four-beat value—I venture to think that the quaver is a useless adjunct, and if I am not mistaken is one of the results of the misconception about which I have been writing.

I am afraid that I have trespassed on your space, but I am convinced that this matter of the beat needs consideration. Many, I know, are misled by it, and bad conducting and very unfinished performances, as regards time, are the result.—Yours, &c., G. DENHAM.

41, Avondale Road,
South Croydon.

SIR,—With regard to Mr. William Wallace's interesting article in the November number of the *Musical Times*, may I point out that the passage from John of Salisbury by which the original Latin is given in the second foot-note on p. 757, is not only free but also incorrect. From the words *sirenarum concentus* onwards the meaning is: 'You might think that it was the music of *Sirens* and not of *Men*, and you will wonder at their power of using voices with which neither nightingale nor parrot, nor anything more noisy still, can compete.'—Yours &c., F. T. ARNOLD.

University College, Cardiff.

November 6, 1923.

SIR,—I notice in your November issue a depreciatory reference to the American *Grave*, which, personally, I think to be unjustified. The main purpose of this volume is to supply as full information as possible regarding American music and musicians. This it does, necessarily including reference to a good many musicians whose names are little known here, and who, from our point of view, may be described, as you have described them, as 'nonentities.' This matter is, however, printed in small type in a certain number of pages at the beginning of the book, with mere cross references from the body of the book, in which the important articles appear. The feature is certainly of value to American readers.

In the brief historical introduction to the different periods of musical life in America, in the many interesting articles in the main part of the work, and in the bringing down to date of the articles of the last editor of the *British Grove*, the editors, Messrs. Pratt & Boyd, have provided most useful help for students and writers.

Personally, I may say that no week passes without my being indebted to the *American Grove*, and I think it to be a masterpiece of competent editing which, has failed to receive due appreciation in this country from the fact that amongst its material is necessarily a good deal that does not interest many readers here.

The fair treatment of British music in this work is particularly noticeable.—Yours, &c.,

PERCY A. SCHOLDS.

61, Bedford Court Mansions, W.C.1.

November 13, 1923

THE LATE OLIVER KING

SIR,—I was extremely sorry to see in last month's *Musical Times* an announcement of Oliver King's passing. We were choirboys together under Joseph Barnby of glorious memory, in the brave old days at St. Andrew's Wells Street, in the '60's and '70's. Oliver King was a promising pupil of the future Albert Hall conductor, who helped and encouraged him in many ways. If I am not mistaken, it was he who brought him to the notice of the late Henry Littleton, who sent him to Leipsic to continue his studies. Shortly after returning from Canada he became organist to Novello's Oratorio Concerts (second series), conducted by Alexander Mackenzie. He also did a great deal of work for George Henschel. His compositions are fairly numerous, but he never quite fulfilled the promise of his early years. His song, *Isra'el*, set to Edgar Allan Poe's mystery poem, was condemned some years back by a well-known composer-critic as belonging to the 'Sterndale-Bennett-Macfarren-Mackenzie England of music,' whatever that may mean.—Yours, &c.,

The Clergy House, St. Paul's Church, H. K.
Wilton Place, S.W. 1.
November 17, 1923.

DELIUS AND FRANCE

SIR,—The reviewer of 'Frederick Delius, by Philip Heseltine,' in your November issue (page 783), says:

'Hardly less strange, in a way, was the long spell of years he lived in and near Paris, for there he was never affected by French music, and he is still unknown to musical France.'

This paragraph requires some revision. Frederick Delius's compositions are on sale at many of the leading music dealers at Paris, and in French provincial towns, and some of his smaller works are constantly heard at private *soirées musicales* in France. The probable fact that 'the son of a German merchant of Bradford' 'was never affected by French music' has not prevented French musical journalists from recording in their summaries performances of Delius's compositions in Germany, Austria, and England. But if 'Delius stands for all that is best in his art in the England of to-day,' then old England is a mere musical province of Germany. Fortunately, such is not the case. Frederick Delius may be one of the most distinguished of contemporary composers, but he is certainly not British in the same sense as Edward Elgar, Charles Villiers Stanford, Alexander Mackenzie, and the still lamented Charles Hubert Parry.—Yours, &c.,

ANDREW DE TERNANT.

36, Somerleyton Road, S.W.9.

AN APPEAL AND A PROTEST

SIR,—May I, as another of the antediluvians, add my voice to the powerful and moving appeal of Mr. Algernon Ashton, in the *Telegraph* of October 27, for the revival of certain works of Raff, and assure him that there are others who long for their second childhood to be gladdened and cheered by the strains that rejoiced their first. May I also take the opportunity of protesting against the equally scandalous neglect by the pianists of to-day of Scotson Clark, Sidney Smith, and Brinley Richards, to mention only a few, whose charming music rejoiced the antimacassars, horsehair sofas, red rep curtains, and water-sealed china gasaliers. I dare swear, Sir, that the melodious music of those harmonious composers will remain rooted in the great gizzard of the people long, long after the hideous, nonsensical discords of Wagner and Elgar have passed into their well-deserved oblivion.—Yours, &c.,

BENJAMIN BEETON.

175, Clarence Gate Gardens,
Regent's Park, N.W. 1.

We have received the *Concert Calendar, Music and Dramatic Year-Book and Directory*, issued by Messrs. Rushworth & Draper—a valuable book of reference for musicians in Liverpool and district. This is the eighteenth year of issue.

Sharps and Flats

Bewailing and crying over the supposed neglect of two certain British symphonies, indeed! How comes it, might I ask, that Joachim Raff's symphonies have not been heard in London for years past? What can be the reason for this shameful and disgraceful neglect?—*Algernon Ashton*.

The Archbishop's blessing was followed by the magnificent chords of Stainer's *Sevenfold Amen*.—*Morning Post*.

The Puritans regarded elaborate music as diabolical—little knowing how soon some of their descendants would find religion in nothing else.—*G. Santayana*.

The lives of important composers are naturally interesting. I have written some myself.—*John F. Porte*.

A twelve-year-old boy who has written an oratorio has been invited to conduct an orchestra. But surely that sort of thing will only encourage him.—*Punch*.

Great choir festival. Peckham Rye Tabernacle. Handel's oratorio *Elijah*.—*Evening News*.

I heard for the first time when I was in London Arnold Bax's *Tintagel*, which struck me as being like an enthusiastic but badly-written letter by somebody who had just arrived at the seaside for his summer holidays.—*Compton Mackenzie*.

Miss — presents her compliments to the editor of the *Memorial Times*.—*Typed letter to Editor of this Journal*.

Sixty Years Ago

From the *Musical Times* of December, 1863:

At Her Majesty's Theatre, the Promenade Concerts of M. Louis Jullien, which commenced on November 2, continue to attract numerous audiences. The orchestra is extremely good, but the programmes—somewhat too much reminding us of 'old times'—appeal to the formed and unformed taste of the public in so unfortunate a manner as to disappoint both. We have no objection to the *British Army Quadrille*, but we do not wish to see it mixed with Mozart's Symphony in E flat, and the slow movement of Beethoven's Symphony in C minor.

WHAT THE VOICE LOOKS LIKE

On November 5, Prof. E. W. Scripture, of the University of Vienna and of King's College, gave a lecture on 'What the Voice looks like,' to the London University Union. He showed how the waves of air in the voice could be made visible and be registered on a moving surface. The voice is the organ of the soul; every thought and emotion betrays itself in the sounds of the voice. The study of the voice registrations gives an analysis of many of the important features of a singer's emotional make-up and character. An adaptive character shows itself in one kind of a record, an obstinate or unadaptive one in another kind. Variations in the ethical and social attitude reveal themselves in measurable form in the voice records. The various emotions give differing curves. The expressiveness of the voice depends largely on certain peculiarities of which the singer is quite unconscious, but which are seen plainly in the records. Some of Caruso's curves reveal quite unexpected secrets of his success. One of the remarkable facts is that singers never sing even the shortest tone on a constant pitch; this is not a fault but a necessary characteristic that gives expressive form to the voice. A singer can never sing on a constant pitch, but he should always sing on the correct note. To correct the tendency of many singers to get off pitch, Prof. Scripture has devised an apparatus that at each instant shows to the eye just what the voice is doing. The singer can then correct his pitch under guidance of his eye, and can train his ear and his throat muscles to more accurate control.

The lecture was illustrated by apparatus demonstrations and by records made by members of the audience.

[An article describing the above-mentioned apparatus will appear shortly in the *Musical Times*, with photographic illustrations.—EDITOR.]

GRESHAM COLLEGE MUSIC LECTURES

The lectures for this term were delivered by Sir Frederick Bridge early in November. 'The Tercentenary of John Playford, Music Publisher,' was the subject of the first lecture. Playford was born in 1623, and in 1650 had a shop in the Inner Temple, 'neere the church door.' This was his place of business throughout his life, and from it he published the first edition of the *Dancing Master* and a number of other valuable books. Pepys, who was a great friend and customer of Playford's, often mentions him in the Diary. It was a great thing to have an enterprising music publisher at that time, and music and musicians owe much to Playford. Besides his musical publications, he appears to have had a stock of medicines, for he advertised an 'excellent cordial' against certain diseases, and the best 'spirit of amber in small glasses.' He also sold 'dentrifices (*sic*) to clean the teeth' and 'curious prints.' His shop was a book, music, and drug store! His *Select Ayres and Dialogues* give us a splendid collection of music by Lawes and other composers, and he employed Purcell to edit *An Introduction to the Art of Descant*. Altogether he was a remarkable man, and well deserved to have his Tercentenary observed. The illustrations to this lecture included some of Playford's own compositions.

The second and third lectures were devoted to 'Roger North and his Musical Contemporaries.' An interesting part of the first lecture was an account of Roger North's old organ, built by Father Smith. The lecturer had recently paid a visit to the home of Roger North at Rougham, in Norfolk, and to the Church at Dereham. Roger North's organ now forms part of the fine instrument in the Church, and Sir Frederick said that certain of the stops were exactly similar in tone to the stops by Father Smith which are still in the organ at Westminster Abbey.

The last lecture was entitled 'A Cromwellian Concert.' The instrumental examples were played by Mr. Jeffrey Pulver on a fine tenor viol, and Mr. Graham Smart sang some songs by Lawes. The audience was, as usual, very large, and gave every indication of being greatly interested.

ROYAL ACADEMY OF MUSIC

The music heard at a students' chamber concert in Duke's Hall, on November 5, included two works of promise by present students. One was a Phantasy-Trio for pianoforte, violin, and violoncello, by Thomas Marshall, a gifted blind composer and pianist, which gained the Cobbett Prize last term; the other was a set of six Irish tunes for string quartet, by William Alwyn.

Two performances of *Princess Ida* were given by members of the opera class, under the direction of Mr. Henry Beauchamp, on November 19 and 20.

On the afternoons of November 7 and 14, lectures were given by Mr. J. B. McEwen on 'The Influence of the Dance on Musical Development' and 'Harmonic Evolution.'

The Annie M. Child Scholarship (elocution) has been awarded to Peggie Robb-Smith (a native of London); the Sisselle Wray Scholarship (soprano) to Caroline T. Fisher (a native of Merthyr); and the Sainton-Dofby Prize (soprano) to Margaret Wilkinson (a native of Sunderland).

ROYAL COLLEGE OF MUSIC

Of the numerous concerts given at the Royal College during the past month, the two orchestral concerts had a special interest. At the first, three students of the conducting class—Messrs. C. M. Smith-Dodsworth, Michael Wilson, and Guy Warrack—appeared as conductors of Smetana's Overture, *The Bartered Bride*, Elgar's Violin Concerto (played by Miss Desirée Ames), and Mozart's Horn Concerto (played by Mr. Emil Borsdorf, the gifted son of a lamented father). At the second concert the Director and the College Orchestra joined in paying tribute to Sir Charles Stanford, with a brilliant and imaginative performance of that composer's Symphony in D minor. In the ovation by Orchestra and audience at the close of the performance, Sir Charles must have been as happily reminded of his thirty years' devotion to the College Orchestra as he was genuinely moved by this spontaneous esteem of his eminence as a composer.

The students' solo recitals, which were instituted in the spring, have now reached double figures and invite brief mention of the scheme. The idea occurred to the Director, when attending a first public recital of a young artist, that if only the recital-giver could have had the opportunity of a trial run, that is, a chance of testing his presence of mind in the face of an audience, his judgment in making up a well-balanced programme, and keeping the interest of his performance musically and artistically poised from beginning to end, of proving that what tells in the studio may easily fall flat in the concert-hall, and of finding out beforehand at what point the supposed confidence acquired in private practice would turn traitor to memory and accuracy—that if only some provision could have been made in these directions, many 'first recitals' would have seemed less like a total eclipse.

To this end ten recitals have now been given in the Concert Hall of the College, by selected students about to embark on a professional career under (so far as is possible where an audience cannot but be disposed to friendliness) the conditions of a public recital. The artist chooses his programme, and the College provides the audience and pays all the expenses incurred. On more than one occasion an artist has utilised one of these recitals to play the exact programme of a public recital announced for a few days later. No giver of recitals need be reminded of the incalculable benefit of such a 'dress-rehearsal.'

TRINITY COLLEGE OF MUSIC

The second of the two advanced lectures on 'Melody Making,' given on November 5 at the College by Sir Walford Davies, in connection with a scheme inaugurated by London University, proved a great attraction. Sir Frederick Bridge was in the chair.

Several professors' lectures and recitals were given during the month, including a pianoforte and vocal recital by Messrs. Fred J. Gostelow and Ivor Warren; a pianoforte duet recital by Messrs. Henry Geehl and William Lovelock, and a lecture-recital by Mrs. Helen Trust.

At the recent dinner of the Musicians' Company held at Stationers' Hall, the medals of the Company were presented to the foremost students of the principal London Musical Colleges, and this distinction fell to Frank Bilbe in the case of Trinity.

The Bonavia Hunt Prize for an essay on 'The progress of Music, educational and otherwise, during the period 1872-1922,' has been awarded to Eric Wilson, of Sutton-in-Craven, who is only eighteen years of age.

An interesting little function took place at the College recently when the Fellowship Diploma was conferred upon Mr. Carlos de Rego by Sir Frederick Bridge in the presence of the full Board. Mr. Rego, who has been associated with the College work at Sydney, N.S.W., for some twenty years, is paying a brief business visit to this country.

ROYAL MANCHESTER COLLEGE OF MUSIC

In recognition of the completion of the thirtieth year of the College and the grant of a Royal Charter the following old students of the R.M.C.M. have been elected Fellows of the College: Miss Sarah Andrew, Madame Edna Thornton, Madame Lillie Wormald, Mr. Norman Allin, Dr. John C. Bradshaw (organist of Christchurch Cathedral, New Zealand), Mr. Arthur Catterall, Mr. Richard Evans, Mr. R. J. Forbes, Mr. Edward Isaacs, and Dr. Thomas Keighley.

The Hallé Scholarship has been awarded to Stephen Wearing (Liverpool); the Curtis Gold Medal to Joseph Sutcliffe (Rochdale); and the Chappell Gold Medal to Albert Hardie (Delph).

We are asked to remind composers who intend to submit works for the forthcoming adjudication under the (Carnegie) Trustees' Music Publication Scheme, that manuscripts must reach the secretary not later than December 21. Copies of the Regulations may be had on application to the secretary, Carnegie United Kingdom Trust, East Port, Dunfermline.

London Concerts

SCHELLING'S RECITAL

Recitals in which the programme is made up exclusively of concertos are on the increase, which may be taken to mean that concert-givers find that such schemes repay somehow the extraordinary effort they entail. Or perhaps the younger generation is made of sterner stuff, and one or two concertos serve merely as a preliminary canter for the final effort. This, at least, was the conclusion which we arrived at after listening to Schelling's playing of the *Emperor*, the Chopin in F minor, and the second Concerto of Liszt. That Schelling is technically well endowed was evident from the first, but we had to wait for the last Concerto before obtaining positive evidence of his abilities as an interpreter. Beethoven he treated with an aloofness which was not far from coldness, and his conception of Chopin lacked warmth and intimacy until the last movement, when a good swinging rhythm seemed to stimulate the player to greater efforts. Liszt, on the other hand, appears to appeal to Schelling quite in a different way. He had not played many bars before we realised that either Liszt or his previous exertions had aroused him thoroughly. Throughout the work there was not a moment when his playing was not full of vigour and interest—altogether a very brilliant performance, and, to speak quite candidly, unexpected after the conscientious, objective interpretation of Beethoven and Chopin.

B. V.

B. V.

GIESEKING'S RECITALS

The fame which has preceded Giesecking had not exaggerated—for once in a way—his abilities. The recitals he gave last month at Æolian Hall proved beyond question or cavil his claim to be considered well in the front rank of modern pianists. His special field is tone-production. His command of every shade of tone of which the instrument is capable surpasses all our previous experience. The first recital pointed on the whole to a wonderful variety of softer shades which gave unusual charm to music of the modern French school. The second recital however showed that this great delicacy is only one aspect of Giesecking's art, for his reading of Beethoven was quite as virile as that of Schubert was lyrical. His aim seems to be to reproduce on the pianoforte effects which are really characteristic of the orchestra. Certainly the efficacy of sharp *sforzandos*, of sudden contrasts of colour, recalled the resources of the orchestra. Giesecking's art is not of the kind which conceals itself, for an occasional groan escapes the player as if to stress still further the emotion of the music. But it is a great art nevertheless.

B. Y.

WALTER RUMMEL

The last recitals of Mr. Rummel have fully confirmed the impression which he recently made of an executant of extraordinary tenderness and delicacy. And this is rather odd, because there was a time—not far distant—when Mr. Rummel was considered a pianist "robusto" *par excellence*. Liszt and Bach provided all the courses of his recent banquets, and in both the exuberance, once his bane, was the rarest of exceptions. The rest was exquisite finish and sympathy. To be sure he has not forsown all his caprices. The hall was darkened during the performances, and only the platform of Wigmore Hall, with its angelic background, stood out in relief. Evidently the sight of an audience is still distracting to Mr. Rummel. Others may find those silent angels more unnerving still, for the artist has given them an air as if they marked and remembered every slip in the performance. But these are trifles, and if Mr. Rummel were to ask for total eclipse his audience could never say nay—for the performance is the thing, and every performance of his was admirable. B. V.

B. V.

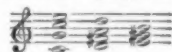
'A WORLD REQUIEM'

A thousand singers from all over London helped in the first performance of *A World Requiem*. The Royal Albert Hall was packed. Royalty was present. The occasion was the most solemn and universal of celebrations—

November 11. Was ever a musical work so grandly launched? It would be great music indeed that could augment such heights of feeling, and if Mr. Foulds's music itself seemed to gain more than it gave, it means only that he is not one of half-a-dozen prime geniuses.

The text is long. It uses the words of Scripture, with expansion and commentary, exhortation and ejaculation, and is more akin to a form of service for the dead than to oration on a nation's sacrifices in the war. It brings 'a tribute to the memory of the Dead—a message of consolation to the bereaved of all countries.' The only reference to stark actualities is a summons to the peoples of the earth—twenty-eight are named—to be at peace. The fiat is trumpeted north, south, west, and east in succession with fanfares from four points of the building, the fourth being in the orchestra, misty and muted. (When the *World Requiem* is performed in churches the direction will be correct.)

There is not a note of the music but does reverence to its subject. In listening to it we can easily imagine that the composer was possessed by the greatness of the function he was filling, so much so that he was ready—too ready—to accept musical ideas that came to him under such auspices. He scarcely arrives at a musical theme, but builds very largely on progressions. The structure is nebulous, and the ear of the listener begins, after a time, to yearn for bold outlines. The most favoured progression is this:



and he has no compunction in filling a page with it. No doubt it had taken on some mystical significance in the composer's mind which hallowed it. But to us it was at best a preacher had taken some simple text such as 'Worship God,' and was unable to enlarge upon it. After a number of repetitions our humility would give place to criticism of the preacher's art. And so we criticised the composer's art as this progression multiplied itself in all shapes and keys. It was one of several that outstayed their welcome. Not that Mr. Foulds failed to produce individual music. The *World Requiem* contains passages that have a distinct beauty of their own. Such, for instance, are the passages which the choir accompanies with its 'Holy, holy, holy,' and the setting of the words 'They are the angels of the Lord that do His commandments.' A number of original effects are made by choral subdivision. The quarter-tones and the new 'sistrum' (of shimmering metal, tambourine like in sound) played little part.

The composer conducted. Miss Ida Cooper, Miss Olga Haley, Mr. William Heseltine, and Mr. Herbert Heyne were the soloists. M.

THE 'ALPINE' SYMPHONY

Only about a hundred men took part in the *Alpine* Symphony of Richard Strauss, instead of the hundred and thirty of the composer's requisition, at Mr. Aylmer Buesse's concert on November 13. But, after all, we have been through a European war, and the man-power of the country is not what it was.

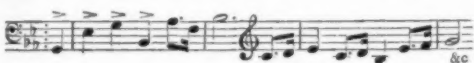
If, however, the Queen's Hall organ were more often used, and to really popular purposes, it might have been remembered in time that just such Alpine Symphonies are perfectly manageable by a single pair of hands. Down with Waste! Thousands of simple provincials have all their lives known well what the wise and proud of musical London went that night to hear. People who do not go about with their noses in the air are aware that Alpine Symphonies have always been a leading line with a certain prosperous sort of organist. Are there not monstrous organs expressly equipped for Alpine effects?

The idea of transferring a typical Storm Fantasia of a provincial organist to the symphonic orchestra might have appeared too simple to a lesser mind than Strauss's, but once again it is shown that it takes a great man to be truly simple. How simple it was within Strauss's capacity to be no one could have guessed before that night. Expenditure of simplicity—that was the note. Everyone knows by now that Strauss has declared over the *Alpine Symphony* that this time he composed 'as a cow gives milk.' The

interestingly shows that a Queen's Hall presentation may be accorded not only to deliberate works of art, but also to the product of functional needs. Only it took a hundred good men and true to get this particular cow to the platform of Queen's Hall.

The *Alpine* Symphony took us up hill and down again, with an appropriate waterfall, tempest, and evening hymn. There was no lack, either, of yodels and cow-bells. At the back of the stage Mr. Moeran diligently exhibited numbers corresponding to the explanations in the programme, so that no one should mistake the glacier for the thermos flask. This we imagine to have been the *coup de grâce* to programme music. What is programme music? It is that which is designed for the half-musical whose eye or verbal sense is stronger than their ear, and who are imperfectly entertained by a purely musical design and argument. Or it is that which is produced by a composer too hasty and capricious fully to transform into music the unborn thought that is in him. Music that needs the explanation of a programme is like a novel the scenes and personages of which we cannot realise without illustrations. What a nuisance illustrations are in a thoroughly good novel!

It goes without saying that Mr. Moeran's scoring-board would not have concerned anyone if Strauss's stuff in itself had started living its own life. The main theme is:



This seemed a very poor relation of the *Don Juan* and *Hero's Life* tunes. But as it went on the phraseology hardly ceased from stringing together the favourite tags of a bygone Leipzig, often making the effect of out-and-out parody. It must have been heard to be believed. And the waterfall! And the tempest!

Mr. Buesst and his braves of the L.S.O. worked nobly. The programme began with Elgar's *Cockaigne*, which told well for the conductor. There was a new piece, *Hamadryad*, by Herbert Bedford, of irreproachable manner; then John Ireland's vigorous *Symphonic Rhapsody*, and also the *Iberia* of Debussy.

C.

THE LIVERPOOL WELSH CHORAL UNION

This well-known Choir, under its conductor, Mr. Hopkin Evans, sang at Queen's Hall on November 20, in a programme that included Holbrooke's *Dramatic Choral* Symphony, Brahms's *Song of Destiny*, the 'Polovtsian Dance' from *Prince Igor*, and small works by Hopkin Evans, Holbrooke, &c. Much was expected of these singers, but we can give them only qualified praise. No more musical and appealing lot of voices has been heard in London for many a long day, but the singing was unequal. Perhaps the long journey and the unfamiliar surroundings accounted for much, and the ungrateful nature of their task in the Holbrooke work for even more. (It lasted an hour, and only for a few seconds were we allowed to hear the choir alone.) The singers gave us some fine moments in the third section of the *Song of Destiny*, but their singing in quiet passages generally lacked grip. We felt that they were a first-rate choir on an 'off-night.' Lady Howard de Walden sang with taste and feeling, especially in Hopkin Evans's arrangement of *David of the White Rock*. There were many empty seats. Had London Welshmen done their duty, the audience would have been of a size and character to give the singers the inspiration they seemed to lack.

H. G.

'PIERROT LUNAIRE'

Arnold Schönberg's song-cycle *Pierrot Lunaire* was performed three times on November 19-20, by Madame Marya Freund, and instrumentalists conducted by M. Darius Milhaud. The twenty-one songs last nearly an hour allowing for two longish intervals. Albert Giraud's poems were set by Schönberg in a German version, but Madame Freund sang them re-translated in French. These poems speak excitedly of the moon in a vein not unlike that of a passage in Wilde's *Salome*. They are plainly enough a symptom of neurosis.

The music is peculiar. Its look on paper indicated far more harshness than actually resulted, for the scoring is cunningly light-handed. Here is a typical cadence with a faint suggestion of a sting:



In this music we are probably on a bypath of the art. It is not easy to imagine that music generally will be persuaded to abandon the method of statement in favour of quips, quirks, and all these mysterious little evasive gestures. We have an intuition that if Schönberg ventured on a statement, it would be in a manner not unlike that of Schumann or Hugo Wolf. The beauty of Schönberg, as a minor master, appears largely to lie in his having appreciated how unnecessary his statements would have been. In the instrumental voices of this work he has shown a persistent ingenuity in evading a definite issue, and their effect moreover is to cast doubt and depreciation on the vocal part (a recitation), which otherwise must have become at times conventionally lyrical. Several of these pieces, such as *Madonna* and *Sacred Crosses*, would, with their carefully disarranged harmonies again combed and brushed, be quite nice songs in the traditionally sentimental tone of the Germans. Even in its artful disarrangement, *Pierrot Lunaire* is, all said and done, sentimental music. But its exacerbated chromaticism does sustain it in a series of original attitudes—so elusive, so self-deprecating. It would be ungracious not to be touched by such attitudes, especially remembering the brazen effrontery and assertiveness of so much not very important music. Only at moments there seemed to be something definitely crazy about such laborious fugitiveness—at moments certainly we expected to awake as from a dream.

To have brought this thing to a hearing was a prodigious feat on the part of these admirable musicians—paragons of artistic devotion. Above all, Madame Freund, who sang by heart, was wonderful. Her part, uttered *parlando*, ranged over two octaves and a fourth. She used more of a singing tone than one expected. She maintained pitch in spite of every imaginable provocation. There were some little discrepancies. She and M. Fleury, the flautist, were a couple of bars or so out in *The Ailing Moon* (second performance). But all came home together in the *Gallows Song* and the very tricky *Moonstain*. Madame Freund showed her nearly perfect vocal art in some Schumann. The pianist was M. Jean Wiener, who apparently found Schönberg easier to play than the accompaniment of Schumann's *Spring Night*, which, truth to tell, was rather an eye-opener.

C.

BEECHAM CONCERTS

Sir Thomas Beecham had been long absent from the Queen's Hall platform when, on October 23, he came forth from his tent again to conduct the London Symphony Orchestra. Whatever grumblings there may have been about what he chose to do and not to do, everyone was heartily glad to see him. The hall was full, and we had superlatively good music-making. Sir Thomas inspired playing that was full of wit, fineness, and fire. The programme, on the face of it, could not have been imagined as yielding such good pleasure. But only Strauss's early *Macbeth* failed to justify inclusion. There was a Haydn Symphony—music in its charming youth—and, best of all, a Mozart Concerto, with Kreisler turning the moments to gold. No one there that night but will hoard up the memory of that rare harmony of wills. The concert began humorously to the quaint tune of Méhul's *Blind men of Toledo* Overture, and ended like wildfire with Berlioz's *Roman Carnival*. The second concert was postponed on account of Sir Thomas's indisposition.

On November 11 he conducted an enormously augmented orchestra at the Albert Hall. Even his exceptional resources

failing to find any music that chimed in adequately with the spirit of the day, he contented himself with an average programme, the Symphony being Saint-Saëns's in C minor.

C.

THE PHILHARMONIC SOCIETY'S CONCERT

Apart from Arnold Bax's *Garden of Fand*, the programme of the first Philharmonic concert was strictly classical—a Weber Overture, Schumann's Pianoforte Concerto, and Beethoven's *Pastoral* Symphony. If this choice could be hardly described as stimulating, there was stimulus enough in the performances. Miss Irene Scharrer played the Schumann Concerto most admirably. It was just the kind of playing which reveals each element of the music without obtruding with brilliant displays of technical acrobaticism or of 'new light.' The 'aud lights' may be dull, but the 'new lights' keep us on tenter-hooks—which is not the way to make the classics popular. We had an example of it in Mr. Albert Coates's reading of the *Pastoral* Symphony. We have no preconceived notions as regards *tempi*. Any *tempi* is good provided it does justice to every feature of the composition. Mr. Coates's *tempo* in the first movement of the Symphony was not good because it made the music something which it was never intended to be. Instead of strolling pleasantly in fields bathed and hushed by sunshine, we seemed to be rushing through obstacles in a cross-country run, spurred by the maddening thought of missing at the end an imaginary last train—a perfect nightmare of breathless hurry. Such speeds were not known to Beethoven, and there is nothing to be gained—and much to be lost—by this process of forcible 'modernisation.' The *Euryanthe* Overture and Mr. Bax's delicate tone-poem were played, on the other hand, with all care and finish.

B. V.

SOME SINGERS OF THE MONTH

Most of the singing of the month was by newcomers, and little of it was very stimulating to the listener. We have heard a number of young people who have taken a fair amount of pains over their art, and have learnt enough to amuse themselves and their home circles. But that is not enough to make a concert singer, to whom must have gone something exceptional in the way of physical gifts, of vitality, of personal power or musical insight.

Whatever her faults, Madame Marguerite d'Alvarez, who sang at Queen's Hall, was not among the little singers. She lays herself open to criticism, and on this occasion some critics accepted the invitation with an excess of zeal. But she is certainly no nonentity. In part, the sharp tone of Madame d'Alvarez's censors must be attributed to the reckless publicity that had been waged in American fashion on her behalf. It was of a foolish order, and had nothing to do with music. It naturally prejudiced the musical, for it all tended to show Madame d'Alvarez to be one of the worst sort of prime donne—a singer who exploits her personality blindly at the expense of the true art of music. This she is not. Her programmes always prove her to be unusually enlightened among the possessors of exceptional voices. When has Melba, for instance, ever showed a fraction as much intelligent care in compiling a programme? This time d'Alvarez chose pieces of Dowland and Rosseter among ancient, and Frank Bridge and Granville Bantock among modern English composers; Lia's Aria from Debussy's *Prodigal Son* and songs of Duparc and Fauré; and finally a Spanish group.

Madame d'Alvarez we feel to be very nearly a truly great singer, yet undeniably she generally does not succeed in setting her audience on fire with enthusiasm, in spite of her vigorous personality and admirable vocal gifts. The fact is that she is an operatic singer who has never quite chastened a fine flamboyant stage style to a perfect concert-platform behaviour. At this recital she was often too obviously straining for effect. Through not concentrating on the song in self-forgetfulness she was occasionally out of tune, phrased badly at times, and, whenever the matter was at all sentimental, slurred grossly. Yet on the stage all these faults would have been as nothing compared with the passion and vividness she would have put into an

appropriate part. At Queen's Hall she probably tried to excel in too many different styles. If she had attempted nothing but the things she does best she would have been completely successful. As it was, parts of the concert were magnificent—for instance, the Debussy excerpt and the Spanish songs. Her gradations of tone were admirably managed, and her sustained soft notes perfectly satisfying. Mr. Harold Craxton was her pianist.

Miss Evelyn Arden sang at Aeolian Hall. She has a fine, large voice which we imagine to be still in course of its musical adaptation. We compared her performance, as she sang, to the appearance of an imposing new building, unfinished, and still half hidden beneath scaffolding and tarpaulins. It may not be much to admire now, but it may promise anything. The vocal material is certainly very remarkable. At the moments when she exerted adequate breath control, the heaviness of her mezzo-soprano voice was not oppressive. But there were other moments of physical slackness, and then her singing was ponderous and undisciplined, the *tempo* was dragged, the rhythm fell to pieces. She sang folk-songs, some Brahms, and some Purcell.

Mr. Kingsley Lark, baritone, sang at the same concert. He showed good control of his pleasant voice, and his diction was mostly good. But his higher singing spoiled the effect. He had an unfortunate way of straining towards his high notes, instead of, as it were, pouncing upon them with a yawning throat. The easy nature of his singing, up to about E flat, and his true lyrical quality, shown within his open range, proved that his higher notes ought to be much better. Mr. Lark chose songs of Strauss, Tcherépnin, and Mr. Michael Head (his accompanist).

An exemplary programme was sung by Miss Edith Groat at the same hall. The first group was made up of Pilkington, Campion, Atley, Bartlet, and Dowland, and Purcell's 'From Rosy Bowers' (*Don Quixote*); the second contained songs of George J. Bennett, Mackenzie, and Parry (the latter's *Weep you no more* and *O World, O Life, O Time*); and she wound up with Boughton, Bantock, and Vaughan Williams. Her singing would have been enjoyed more if all this music had been felt to lie comfortably within her compass. Unfortunately there was too much sense of strain. Many of the songs were too high. It was not that the singer could not reach the notes, but we were not convinced that she was meant by nature for such a *testitura*. It was a pity, because when her voice was at its appropriate level it flowed smoothly, was of good quality, and her breath-control was invariably alert. She knows the secret of releasing her tones on a minimum of air. This repression was even overdone, and led to some too shrill upper notes, particularly in Bantock's *Epilogue*—not her best performance. She sang Boughton's *Standing before Time* truly beautifully.

Miss Edith Gold, at Wigmore Hall, sang with a pretty enough voice, and in Debussy's *Romance* her style was noticeably good. But for too much of the time it was once more an oft-told tale of forced tone and wavering of the tuning—the tale of the pen that tries to be a paint-brush! Miss Gold's tuning sometimes did more than waver—it lost its bearings altogether. Miss Gold should not allow singing to agitate her, but should let an agreeable voice tell its story naturally.

At the concert of Maurice Ravel's chamber music, given at Queen's Hall in October, the least familiar of the pieces were the set of Mallarmé songs, in which the composer has sought to match the extreme elusiveness of the words. Mallarmé's poetry is beyond most of us, and Ravel's setting is beyond most singers at the moment. Singers, however, will, if music demands it of them, encompass this style, the difficulties of which are merely matters of pitch and French diction, nothing very hard compared with the task set by the old masters in such pieces as *Come Raggio di Sol* and *O del mio dolce Ardor*. The peculiarity of this concert was that the composer took part as accompanist and conductor, and that the singer (M. Victor Brault) was almost helplessly amateurish. Presumably M. Ravel did not mind if M. Brault's tone was woolly and his phrases disconnected, if there was no 'line,' and, indeed, if technically the young man was all at sea. The performance would not have been worth noting if it had not thrown

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some rather disconcerting light on the singing that is countenanced by so eminent a modern composer.

M. Maxime Valmont, a French baritone who sang at Wigmore Hall, made a very different impression. His voice was freely produced, and he made fine play with some classic Italian songs (Scarlatti, Caldara, and so on), all given with Latin full-throatedness and ardour, and nicely elaborated according to the canons of *bel canto*. Fauré was the principal name in his modern group.

Miss Margaret Lewys is an improving singer. She still allows her temperament to run away with her, and would do well at this stage to sacrifice some bigness of tone to fineness of line and a firmer breath control. But her voice is of capital quality, and we foresee the possibility of an operatic future for her when she has disciplined her straggling forces. Insufficient *legato* singing was betrayed in the middle section of Schumann's *Widmung*, and her loud tones were oftener noisy than intense. Miss Lewys's Italian and German are good, but she is inclined to mouth some of the finer English vowels. 'There' became 'Thayre,' 'Heather' became 'Hayther.'

Mr. Hugh Campbell, at Steinway Hall, favourably prejudiced us with a musical programme, and in many ways he kept a hold on our sympathies. In some modern English songs he was pleasantly adequate. If it was a small voice, the hall, too, was small. He is wise enough to know his limitations. But his high notes were none too good, and one song of Brahms's was sung with such acute tension that the pitch was forced up nearly a semitone. The modern names on the programme included Parry, Bantock, Lidgey, Ernest Walker, Heseltine, and Vaughan Williams.

Miss Marie Williams made mixed impressions. She has a very good voice which, however, is not always very well used. And she decorated her platform manner with some not very apt airs and graces. When she forced her voice it became very hard.

A few words of homage are again due to Madame Frieda Hempel, who at the Albert Hall once more ravished the ear, especially with her Mozart and Schubert. She may not at that concert have been at her very best, but she is ever a charmer. She and her accompanists appeared in fancy dress (1851) that afternoon, the concert for no obvious reason being called a 'Jenny Lind concert.' But it was not—it was a Frieda Hempel concert. All such cheap overseas showmanship is becoming extremely tiresome.

H. J. K.

COMEDY AND DRAMA IN FOLK-SONG

The above was the title of a paper read by Mr. Arthur A. Pearson at the Musical Association meeting, at the College of Preceptors, on November 6, being the first meeting of the fiftieth session of this long-established Society. The president, Sir Hugh Allen, took the chair, and after a few prefatory remarks called upon Mr. Pearson.

The lecturer began by saying that the old folk-singers themselves did not always speak of singing; their main thought was the story, and they were often entirely unconscious of the fact that they were making melody. Their singing may often have been out of tune, but nevertheless their songs had a sort of beauty of a permanent kind. Such permanence must argue some hidden virtue which could not entirely be ignored. Folk-song appealed to simple minds. A very learned man might have a simple mind; but the sophisticated mind had no use for peasant songs, and that was why the delicate plant which was the result of centuries of cultivation in quiet country districts shrank and faded away on contact with the life of towns, which were mainly populated by people with a smattering of culture. We were all more or less sophisticated nowadays, and for this reason it was impossible to sing folk-songs with complete simplicity. A pianoforte accompaniment destroyed the character of the songs. They were sung for some hundreds of years without the aid of any instrument, and must still be sung in this way if they were not to lose their individuality. Two features were frequently met with in traditional song: comedy and drama. Although a large number of peasant songs were pastoral, the country singer delighted in a situation which

we called dramatic, and it was largely that which made up the human interest in folk-song. The quality we called humour was a subjective quality which changed with time, with persons, and with race. Sometimes the *naïveté* which appealed so seriously to the singer appeared humorous to our sophisticated minds; but apart from unconscious humour, there was of course plenty of deliberate fun in folk-song. We rarely got pointless buffoonery, and there was often a good deal of subtlety and whimsicality in the old traditional songs. Comedy and tragedy were sometimes inextricably mixed. The barrier between laughter and tears could be very fine, and that was often shown. With Irish song it was not easy to know when you had got hold of a genuine traditional song. The melody was probably right, more or less, but the early collectors seem to have been so ashamed of the words that they would not give them to the world, but confined their activities to noting down the tunes. So the minor poets got to work and gave us their own entirely new and original versions, which unfortunately had nothing to do with the originals. A large part of Irish folk-song had been completely falsified by the work of these versifiers. In all truly vital songs that were kept alive by tradition the words must undergo a change. Though philologists and students of folk-lore were delighted to find archaic words preserved in an astonishing way through the parrot-like repetition of the peasant singers, the words must eventually become modernized. The difficulty of finding the original words more especially referred to Anglo-Irish songs, although to some extent the same applied to Irish Gaelic songs. The Irish singers had a great love for pretentious phraseology that seemed utterly foreign to traditional song as we knew it, and it was a surprising experience to look through the fine collections of Gaelic songs noted down from the lips of Irish peasants in recent years. The quality of grimness was to be found in a very marked degree in the ballads. There were curious subjects in Irish peasant song. Many showed the influence of the hedge-poets, who crowded into their verses allusions to classical, biblical, and Irish historical or legendary characters and events. For the more dramatic elements of folk-song it was better to turn to the ballads. The difference between a song and a ballad was not easy to define, except that a ballad was a narrative song, sometimes of considerable length, and generally so old that it brought with it a sense of an earlier civilization. Most ballads were what we called romantic, something we could feel rather than define. However, the romanticism was invariably tempered—or, rather, vivified by realism. There were ballads of an epic quality, of which the most famous example was *Cherry Chase*. These were fighting songs. There were also fighting songs on a lower plane, and conceived in a vein of humour. The most famous of these were those dealing with the exploits of Robin Hood and his merry men, and were just boisterous, knockabout fun which our ancestors loved, because they were rather more child-like than we are, and were more given to romping and to the games which we associated with childhood. These ballads were enormously popular, and were to be found in the country-side until recent years. The greatest contribution made to folk-song by Scotland was the noble series of ancient narrative songs we called ballads, which were sung all over the country. The collectors of the 18th and 19th centuries were more active in Scotland, which probably accounted for the greater number of Scottish versions; and these appeared, on the whole, to be more romantic. They may have preserved their ancient quality better because the dialect of the Lowlands of Scotland was nearer to the ancient speech of the North of England, from Yorkshire upward, than was modern English. Had folk-song a message to the modern song-writer? Narrative verse had hitherto been very little favoured by our composers, who had unduly accentuated the music, giving the words a secondary place in their scheme. The palmy days of song were those in which the tune was used to give point to the narrative. We differed very little from our ancestors: we still liked a good tale. Novels had taken the place of the ballad writers and the ballad singers of old. Modern novels were a reflection of life. That was precisely what song was in the old days, and would have to be again, if it was to regain its old place

in the affections of the world. The future of song-writing would be more or less on the lines of the *Cantata Fable*, where the sung verse alternated with the spoken word to carry on the story. There was here unlimited scope for the composer of songs who aimed at interesting his hearers and giving them what an old writer called 'the music of the thing that happens,' rather than merely tickling their ears with sweet sounds. He had done this to such effect that they no longer offered their ears to be tickled. Concert-goers were so sceptical of hearing anything worth listening to that they preferred not to run the risk of boredom, and unless a famous singer came from abroad they kept away from the concert-room. A question that was not infrequently ventilated in connection with opera was whether a melodic treatment of drama was ever justified. If, said Mr. Pearson, the examples he had given had not led to the conclusion that melody, when the words can be brought out clearly, intensified the dramatic element, then his demonstration had been in vain. The ancient ballads were all of an intensely dramatic nature, but the melodies that were evolved in association with them gave point to the drama, because they produced an appropriate atmosphere, and that was done without stage trappings and other artificial aids. Such was the power of melody, and such seemed to be its essential function. Our composers were likely to gain both inspiration and guidance from a study of folk-song in the two aspects he had brought forward.

Mr. Pearson's lecture was illustrated by a large number of songs, which he sang unaccompanied with admirable diction and expression. At its conclusion a number of members took part in the discussion, and voiced their appreciation of his points.

Competition Festival Record

BRITISH FEDERATION OF COMPETITIVE FESTIVALS

In the discussions which took place here on November 3, at the annual Conference of the Federation, under the presidency of Sir Henry Hadow, several points emerged which could be made productive of help in the future advancement of the movement.

First, I would place the practical steps proposed to make accessible once more the considerable body of choral music (often by British composers) published in Germany and Austria in pre-war days. Much of Max Reger, Delius, Sibelius, Weingartner, Hausegger—even of Bainton and Bantock—is unobtainable to-day, partly because of the chaotic condition of the exchanges, but also because of the humbug of delay in transit largely due to customs difficulties. This applies equally well to French and Russian music issued with English translations in pre-war days. These barriers should be broken down, and the Federation, with the united weight of numerous festivals behind it, should be able to forge ahead where even the strongest individual festival would be comparatively helpless.

The indulgence of girls in public solo-singing during years of adolescence provoked keen discussion and difference of opinion. Mr. Plunkett Greene joined Dr. Somervell in a vigorous denunciation of it. Various speakers, who were also choir-trainers and, in some cases, experienced adjudicators also, were for its continuance, subject always to selection committees exercising rational judgment in the choice of music and selecting adjudicators with discernment for this highly important branch of work—those who combine sympathy with practical knowledge and capacity for wise and helpful advice. Mr. F. H. Bissett, rather arbitrarily as it seemed to some present, pressed for a clean-cut division on Dr. Somervell's proposition to eliminate these particular competitions from future festival programmes. A blunt declaration from (I think) a Leicester representative, that if the Federation did decide to rule out these competitions, there would be an instant withdrawal of at least one festival, probably embodied the general feeling, and the decision to constitute a Council of Inquiry on this important point to report for future guidance smoothed over a situation containing the germs of disunion.

The big festivals always receive much publicity, but during the afternoon we heard something of the struggles

of small meetings in various parts of the land: of their incessant struggle against odds—both material and artistic. One moving statement was from a representative of a village in the South Yorkshire coalfield—total expenses, £65, rent of hall accounting for £30 of this amount; community too small for entirely adequate support, &c., &c. Then an appeal for slight financial help to keep afloat; but in the administration by the Federation of the Carnegie Trust Funds, such assistance was restricted to those festivals which did not offer money prizes. This was a condition of the Carnegie grant, and quite an intelligible position for the Carnegie Trustees to take up; but it is regrettable that there is no other source from which help might be forthcoming to struggling festivals which do offer money prizes.

When Mr. Bissett, in making this clear, proceeded to imply that the granting of money-prizes was a vitiating principle in the competitive movement, he was beside the mark, as there exists no adequate basis for such sweeping strictures. Wisdom in these matters dwells not alone in the counsels of Glasgow or of Birmingham, which places were held up as such righteous exemplars. In their initial stages both these Festivals were modelled broadly on the Lancashire pattern, improvements and extensions in accordance with local needs being introduced in the light of experience.

No greater musical and artistic idealists ever lived than the late Canon C. V. Gorton and the late R. G. W. Howson, who made the Morecambe movement what it is. They carried the Mary Wakefield tradition into a bigger field of operation.

Blackpool, in its turn, found much of its early inspiration at Morecambe. The classes which were confined to local areas provided no problem as to prize-money, as the amounts were purely nominal; but the great 'open' choral events which attracted choirs from all parts of the country did furnish a problem. These great altruists, after weighing all the facts, realised that in fixing prizes on a rationally low basis, and in addition assisting choirs from outside—say, a seventy-mile radius—conditionally on the attainment of a high percentage of marks, they were doing nothing incompatible with the spirit of the highest artistic endeavour and attainment. To Mr. Bissett and others these methods appear positively unclean. When along the lines they advocate either the Clyde or the Midlands can match some of the results of recent years obtained along Lancashire lines, and at the same time pay their way, they may carry more conviction. Until then it were wiser to institute some research work on the ratio of expenses to 'prize-money' gained by choirs to whom frequent first places are by no means uncommon experiences. One Manchester choir (represented at this meeting), numbering sixty voices, gained the first prize of 25 guineas both at Morecambe and at Blackpool this year, yet at excursion rates that amount was swallowed in travelling expenses alone! And this experience can be paralleled many a time by those conversant with these matters. May we be excused for preferring such methods (which, at any rate, in the opinion of the judges, do bear some relation to actual merit) to the alternative system of abolition of prizes, and the substitution of 'grants in aid' to any choir coming from a distance, irrespective of the percentage quality of its performance! Which plan is more stimulating; which provides the greater incentive to attainment, or to the encouragement of a right spirit of independence? The knowledge of the presence of first-rate choirs of proved ability acts as a stimulus even to those choirs who know that they have only a remote prospect of a prize. Under its influence they too reach a higher standard (and may earn a 'grant in aid') than would be the case if the plan obtained of subsidising any choir that cared to enter, based purely on expenses incurred, and quite irrespective of the artistic level attained. This method would render it impossible to conduct the 'open' competitions of the larger festivals, but, more serious than that, the standard of accomplishment would inevitably be debased. HARRY COOPER.

[We hope to discuss in our next issue some other matters dealt with at the Conference.—EDITOR.]

We have received the syllabus of the second Elizabethan Competition Festival (Kingsway Hall, February 28 and following days). Additional classes have been added for male-voice choirs and quartets, and for strings. The

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syllabus (which gives a useful list of books for study by those working at Elizabethan music) may be had from the hon. secretary, Mr. Alan May, 31, Bonham Road, S.W.2 (enclose a stamp).

KEIGHLEY.—The 'Summerscales' Musical Competitions were held on October 27 and November 3, and attracted a great number of competitors. Keighley Vocal Union was first in the open classes for mixed-voice choirs (Bantock's *Awake, awake* and Cornelius's *Surrender of the soul*) and female-voice choirs (Fletcher's *Dream, baby, dream* and German's *Beauteous morn*). The winning male-voice choir was Nelson Arion Glee Union (Jenkins's *The Assyrian came down* and Hegar's *The Phantom Host*). Dr. E. C. Bairstow adjudicated. This Festival is now in its twenty-sixth year.

PLYMOUTH.—The British Music Society's Festival of British music was held here in October. Mr. Thomas F. Dunhill and Mr. F. Bonavia adjudicating. Competitions of many kinds were well supported. Five male-voice choirs sang Mr. Dunhill's *Echoes*, Norley (Plymouth) being first, Falmouth second, and Liskeard third.

TWEEKSBURY FESTIVAL

As was fitting, music played a prominent part in the celebrations of the eight-hundredth anniversary of Tewkesbury Abbey. At the Commemoration Service on October 23, the combined choirs of the Abbey and Gloucester Cathedral sang Brahms's *How lovely is Thy Dwelling-place*, and Stanford's *Te Deum* in B flat, conducted by Dr. Herbert Brewer, with Capt. Percy Baker at the organ. On October 25 a Choral Festival was held, with a choir of over two hundred (drawn from Tewkesbury and the Gloucester Festival choir) and an orchestra of fifty-eight, led by Mr. W. H. Reed. Excellent performances were given of the *Hymn of Praise* and Brewer's *Song of Eden*. The soloists were Miss Elsie Suddaby, Miss May Roberts, and Mr. John Booth. Capt. Baker conducted the *Hymn of Praise* and Dr. Brewer took charge of his own work. The Abbey was crowded on both occasions. So successful an event ought to lead to the establishment of an annual, or at least biennial, music-making on Festival lines.

A report, by Mr. Alfred Kalisch, of the Welsh Orchestral Festival at Aberystwyth, and a discussion of the Welsh musical situation, will appear in our next issue.

Music in the Provinces

ABERYSTWYTH.—Students and members of the staff of University College were the performers, on November 3, at the hundred-and-eighteenth concert of the Musical Club. Choral numbers from Bach's *Christmas Oratorio* and Elgar's *Lullaby of Life* were sung. Handel's Sonata for two violins and pianoforte and Brahms's *Scherzo* in E minor for pianoforte were played.—At the hundred-and-nineteenth concert at University Hall, on November 9, chamber music played included a Pianoforte Quintet, Phantasy on the Welsh melody, *Hobed o hillion*, by Kenneth Harding, a Suite for string quartet, *Peter Pan*, by Walford Davies, and six part-songs by Walford Davies and Coleridge-Taylor.

BARMOUTH.—At a meeting held on November 3, it was decided to form a local orchestra of professional and amateur players in connection with Harlech Castle Musical Festival, and Dr. J. R. Heath was appointed conductor.

BIRMINGHAM AND DISTRICT.—The City Orchestra's Sunday evening concerts have this season drawn larger attendances than in previous years. Mendelssohn's *Scottish Symphony* and Onslow's Quintet for flute, oboe, clarinet, bassoon, and horn, were the chief features of the concert on October 21. Among his vocal items, Mr. Geoffrey Dams included a setting of *Annabel Lee*, by Martin Shaw.—The following Sunday Mr. Paul Beard played Bach's E major Violin Concerto with admirable technique and sense of style. The programme also included Beethoven's second Symphony and Saint-Saëns's *Danse Macabre*. Prior to her departure to London, Miss Gwen Frangcon Davies sang two groups of songs with her usual charm of

manner.—Mr. Appleby Matthews conducted the *Pathetic Symphony* a week later. Mr. Wilfred Ridgway was the pianist, and Miss Eveline Stevenson sang some unusual songs.—The first Saturday evening concert of the season was given on October 27. Mr. Appleby Matthews drew an accompaniment from the orchestra which finely supported M. Arthur de Greef's magnificent playing of the Grieg Pianoforte Concerto. Handel's *Water-Music* and the *Largo* from Dvorák's *New World Symphony* were included in the programme.—Miss Mary Foster is a singer who makes sure progress in her art. At this concert some songs by Elgar and Bantock found her in splendid voice.—At a Max Mossel concert on October 17, Mr. Vladimir Rosing was the most prominent artist. Although his artistic magnetism and skill must be admitted, he sacrifices much in his striving after stage effects. M. Sapellnikov, with an amazing technique, played the *Rhapsodie Espagnole* of Liszt, and other pieces. A new violinist was presented in Mr. William Primrose. His pure tone and refined style at once won the heart of the audience, but his choice of pieces gave him little opportunity for displaying his powers as an interpreter.—At the 'celebrity' concert of the month Mr. Hislop made a great success with the Birmingham public. Madame Ada Sair, Miss Phyllis Lett, Mr. Eric Marshall, and M. Bratza were the other artists.—The first concert of the new Classical series took the form of a pianoforte recital by Cortot. Exquisite refinement was displayed in everything he did.—At the Mid-day Concerts the McCullagh Quartet played Elgar's Quartet, and the Philharmonic combination, with Mr. Charles Kelly at the pianoforte, gave Arthur Bliss's Quartet in A minor. Miss Sotham also gave a pianoforte recital. Miss Eveline Stevenson, assisted by Mr. Johan Loch, gave a recital late in October. Her beautiful soprano voice was heard to great advantage in a song by Richard Hageman, *At the Well*, and an English group.—Miss Winifred Browne and Mr. Albert Sammons combined in a recital of Sonatas by Handel, Stanley, Bach, and Mozart, on October 26.—At a concert on November 13, the Catterall Quartet gave Elgar's Quartet, Beethoven's No. 5, of Op. 18, and Schubert's Op. 29.—A visit from Josef Holbrooke was a feature of the Annual Police Band Concert on November 8. A selection from this composer's *Dylan*, and several small pieces, were given, the composer conducting.

BRADFORD.—Mr. Albert Sammons played the Mendelssohn Concerto at a concert of the Bradford Permanent Orchestra on November 3, conducted by Mr. Julius Harrison.

BRIDGEND.—On November 4, the Cardiff Catholic Choral Society visited this town and sang choruses from Masses and oratorios.

BRIDGWATER.—Mr. Hugh Foster, one of the beneficiaries of the Gervase Elwes Memorial Fund, gave a song recital on October 30, assisted by Mrs. Sully (pianoforte), who played a Gavotte by Balfour Gardiner and a Toccata by Paradies.

BRIDLINGTON.—An all-British song recital was given on November 8 by Miss Edith Groult, the programme being the same as that she gave in London recently. It included examples from Purcell, Parry, Mackenzie, Vaughan Williams, and Granville Bantock.

BRISTOL.—Before members of the Rotary Club, on October 26, Mr. Gerard Fox lectured on orchestral music, calling it 'The Mosaic of the Air,' and incidentally pleaded for support, municipal and individual, for the Bristol Symphony Orchestra.—The first of three concerts to be given this season by the Bristol Symphony Orchestra took place on October 27. The first part of the programme was taken up with excerpts from Wagner, and the second part by Franck's Symphony. Mr. Albert Coates conducted, and after the concert visited the Musical Club, of which he was elected an honorary member along with Mr. Howard Hanson, the first winner of the American Prix de Rome. The speakers dwelt on the excellence of British music of the present day.

CARDIFF.—The chamber music concert on November 12 comprised a visit from the Catterall Quartet, who were heard in Elgar's String Quartet and Schubert's Op. 29.

CHATHAM.—At the first of the winter concerts on November 6, the band of the Royal Engineers played a

four-movement Suite, *Française*, by John Foulds, and Mendelssohn's *Scottish Symphony*.

EASTBOURNE.—A notable Musical Festival was held by the Municipality at Devonshire Park on November 8-17, with the Municipal Orchestra under Capt. H. G. Amers. The interest and popularity of the Festival were maintained from beginning to end. The British music included Sir Edward Elgar's Violin Concerto, Herbert Howells's new *Pastoral Rhapsody*, Alfred Wall's *Thanet and Lucretius*, Mr. David Stephen's *Coronach*, Holst's *Fugal Concerto* and *Fugal Overture*, Dame Ethel Smyth's *Prelude to The Wreckers*, Maurice Besly's new Suite, *Chelsea China*, and works of Holbrooke, Eric Coates, W. H. Reed, Granville Bantock, John Foulds, Roger Quilter, Howard Carr, and A. W. Ketelbey, who all came to conduct their own compositions. Franck's *Symphony* was conducted by Sir Henry Wood. The choir appeared only once—in *Merrie England*. The Municipality is to be congratulated on the excellent management and success of its new venture.

EDINBURGH.—The Max Mossel Subscription Concerts opened on October 27, with a vocal and pianoforte recital by Rosing and Sapellnikov. The artists at the Lumsden concert on October 27 were Miss Ruth Vincent, Mr. Maurice O'Isly, Mr. Andrew Shanks, Miss Bessie Spence, and Mr. Philip Kiddie. At Freemasons' Hall, on October 29, Mr. Roy Henderson sang, and Miss Theo Hunter played a Sonata by Bach for violin alone. At a concert given on November 4, in aid of the Musicians' Sick Benevolent Fund, an orchestra of seventy-five players, conducted by Mr. Horace Fellows, played Liszt's first *Hungarian Rhapsody* and two movements from the *New World Symphony*. Miss Ljudmilla Rattner, a young Russian singer, gave her first public recital in this country at Freemasons' Hall, on November 13.

EXETER.—Several touring parties have visited the new Civic Hall, and the concert given by Miss Carrie Tubbs, Mr. Roderick Ackroyd, and Miss Chilton-Griffon on November 9, deserves special notice because of the excellence of the programme. Miss Tubbs sang Verdi, Purcell, Eccles, Schubert, and Herbert Hughes; Mr. Ackroyd sang Henschel, Rairistow, Colin Taylor, Martin Shaw, Ireland, and Rebecca Clarke; and the pianist played Debussy and Schumann.

HALIFAX.—The Hallé Orchestra, under Mr. Hamilton Harty, gave the *Erica* Symphony at the 'celebrity' concert on October 19. Mr. Cecil Sherwood was the tenor soloist in the same programme.

HEBDEN BRIDGE.—October 30 was the occasion of a concert by the Hebdens Bridge Male-Voice Choir, at which a programme of part-songs was varied by solos by Miss Rosina Buckman, Miss Adela Verne, and Mr. William Heseltine. The conductor was Mr. Herbert Greenwood.

HUDDERSFIELD.—On October 21, Mr. A. W. Kaye's Orchestra played Strauss's *Don Juan*, and, with Mr. Laurence Turner as soloist, Beethoven's Violin Concerto. The Slaithwaite Philharmonic Orchestra played Beethoven's second Symphony on October 17, Dr. T. E. Pearson conducting. Under Dr. C. H. Moody, the Huddersfield Glee and Madrigal Society sang madrigals by Weelkes and Byrd, on October 23. Rutland Boughton's choral dance *Pan*, and soprano arias sung by Miss Flora Woodman were varied by 'cello solos by Mr. R. Townend. The Bach Concerto for three pianofortes (played by Miss M. F. H. Cocking, Mr. Ernest Cooper, and Mr. Frank Dodson) was a feature of the Philharmonic concert of November 13. Mr. J. Fletcher Sykes conducted performances of Haydn's Symphony in B flat (three movements) and Cyril Jenkins's *Welsh Airs*.

HULL.—Members of the Philharmonic resumed their chamber concerts on October 27 in the Church Institute. Arensky's Quintet, Op. 51; Elgar's Sonata in E minor for pianoforte and violin; Smetana's Trio in G minor; together with vocal items sung by Madame Thelma Barron, made up an enjoyable programme. Sir Henry Wood conducted César Franck's Symphony at the Hull Philharmonic Concert on November 8. Elgar's *Enigma* Variations also figured in the same concert, which opened with Wood's arrangement of Chopin's *Funeral March*, played in memory of the late Mr. Hudson, for long conductor of the Society. The

Hull Vocal Society, under Dr. Coward, with the Leeds Symphony Orchestra, gave *Tannhäuser* in the City Hall on November 14. The principals included Miss Florence Austral, Mr. Frank Mullings, Mr. Harry Brindle, and Miss Gladys Ancrum.

ILKLEY.—On October 19 Madame Anna Hegner played Bach's *Chaconne* and, with Miss Vera Dawson, Beethoven's D minor Sonata. At Ben Rhydding, on November 1, the Yorkshire String Quartet played McEwen's *Seven Bagatelles*.

LEEDS.—Mr. Julius Harrison conducted the Leeds Symphony Orchestra in the Town Hall on October 27. Kalinikov's Symphony in G minor, Liszt's *Les Préludes*, Debussy's *Dances Sacrées et Profanes*, Berlioz's *Carnaval Romain*, Wagner's *Flying Dutchman Overture*, and Beethoven's fourth Pianoforte Concerto (with Mr. William Murdoch at the pianoforte), made the bulk of the programme. Mr. Harrison also conducted Strauss's *Don Juan* and the *Pathetic Symphony* at the Saturday orchestral concert on November 10. A special Stanford concert was given on November 13 by the Leeds Philharmonic Society, the programme including Phaudrig *Crochore*, *Stabat Mater*, and, with Mr. Plunket Greene, the *Songs of the Sea*. The new Leeds Male Vocal Union gave its first concert on November 6 (conductor, Mr. W. Williams). Holst's *Two Palms* were given for the first time at Leeds at the Parish Church on November 2. The Duo-Art Pianola played a useful part on October 17. Cortot and Bauer being heard in works of Saint-Saëns, while Miss Claire Evelyn was at a second pianoforte. Miss Claire Garnett has twice played Arensky, with Mr. Anderson Tyrer at a second pianoforte. Miss Kathleen Fris-Smith opened her chamber concert series, on November 2, with the Catterall String Quartet. Popper's *Requiem*, Op. 66, for organ and three violoncellos, was heard on October 16, at Holy Trinity Church, Boar Lane. Recitals have been given by Mr. J. C. Hock (violoncello) and Miss Rendall (pianoforte); Miss Lilian Emerson (vocalist) and Mr. F. J. Walker (pianoforte); Mr. Leslie Ryder (violin); Mr. Carl Fuchs (violoncello) and Mr. Lloyd Hartley (pianoforte); and Miss May Summers (pianoforte). Two parts of *Hiwatha* were given by the Wortley Vocal Union on November 13, under Mr. Tom Morton.

LINCOLN.—The Orchestral Society gave a concert on October 31, at which a band of seventy-five, conducted by the Rev. Canon Scott, gave Beethoven's fourth Symphony, Liszt's second Rhapsody, Weber's *Euryanthe Overture*, and *The entry of the Gods into Valhalla*.

LIVERPOOL.—Liscard Orchestral Society, founded twenty years ago and closed down in 1920, has resumed activities, conducted by Mr. Gordon E. Stutely. Liverpool Amateur Orchestra, also conducted by Mr. Stutely, has also been re-formed, and is rehearsing the *From the New World* Symphony and Holst's *St. Paul's Suite*. At the Bon Marché concert on October 17, Miss Isolde Menges and Mr. Eric Gritten played Elgar's Violin and Pianoforte Sonata. At the Mossel concert on October 20, Mr. William Primrose played the Violin Sonata of Paul Graener with M. Sapellnikov. At the Vickers concert at the Philharmonic Hall, on October 20, a special orchestra played the Grieg Concerto and Franck's Symphonic Variations, with Mr. Stephen Weaving at the pianoforte. Mr. Fred Brown conducted, and Miss Florence Austral sang. Holbrooke's *Dramatic Choral Symphony* was performed on November 10 by the Welsh Choral Union, under Mr. Hopkin Evans. At a pianoforte recital at Crane Hall on November 14, Mr. John Tobin played the first movement of Dale's Sonata, Lord Berners's *Funeral March to a Rich Aunt*, and Goossens's *Kaleidoscope*. At the second of Messrs. Rushworth & Dreaper's orchestral concerts for children, on October 27, Miss G. Allen lectured on 'The Wonderland of Sound,' and extracts from Mozart's G minor Symphony, Beethoven's C minor Symphony, Tchaikovsky's *Pathetic Symphony*, and Berlioz's *Hungarian March* were played. The Tobin Trio played Arensky's Pianoforte Trio and Grainger's *Handel in the Strand*, at the Vickers concert on November 3. At Crane Hall, on November 7, the McCullagh String Quartet played Elgar's Quartet and two movements by Holbrooke and Cyril Scott respectively. At Crane Hall, on October 23, Miss Esther Coleman and Mr. George

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Hill, in conjunction with Mr. John Tobin, gave a song recital, including unaccompanied songs (among others, Gerrard Williams's *Indian Cradle Song*), Lord Berners's *Chanties*, and songs by Holst, Hugo Wolf, and French composers.

MANCHESTER.—Two most heartening evidences in the city's musical life recently have been the large and steady support accorded to the British National Opera season—sufficient to justify a season of a month's duration next spring—and the part which Mr. Hamilton Harty was able to take in the practical conducting of opera. It was understood some time ago that he was comparatively indifferent to this aspect of conductorship, and perhaps on that account we at Manchester are particularly glad to note this wholesome change of attitude. The second point is that despite acute industrial depression Harty has chosen this particular moment to carry out the too-long-delayed strengthening of the strings department of the Hallé Orchestra, and if any vindication of the course were necessary it was to be found in the appearance and animation of the audience on October 25, when he played *Heldenleben*—the enthusiasm of the throng recalled the palmiest days of the Richter régime. At length we really seem to be emerging from the gloom of qualified appreciation into the warm sunlight of genuine enthusiasm. Harty's finest qualities of conductorship are invariably revealed to greatest advantage in Brahms and Strauss. *Heldenleben* last March convinced all who heard it that nobody, in England at any rate, reveals such temperamental aptitude for the Strauss poems as does Harty, and the October 25 repetition of this work deepened that conviction, and made us anticipate eagerly the *Alpine* Symphony (played too late for this month's notice) and *Don Quixote* (with Casals as soloist) later this season. In Brahms's F major Symphony (November 8) we saw at work the complementary phase of Harty's art—the vehemence and rhapsodical eloquence of Strauss matched in the more deliberate, closely-reasoned, logical development of the Brahms argument, marching along irresistibly to the nobility of Churchillian peroration.—The first Hallé choral concert, on November 1, found the Walt Whitman coterie in our midst listening to their favourite as expounded by Vaughan Williams and Hamilton Harty. Many of this poet's admirers, possessing musical sensibilities, found Vaughan Williams less satisfying than, say, Delius in *Sea Drift*. In my view, the *Sea* Symphony of Vaughan Williams lacks the intensity and sustained, vivid, imaginative appeal that is so impressive in Delius. Vaughan Williams's choral idiom I found much more graphic and plastic than his purely orchestral writing. The composer was present at this first presentation at Manchester of his work, and heard a performance that at several points came perilously near to disaster. Harty's *Mystic Trumpeter* followed, and in both works Miss Carrie Tubb and Captain Heyner were the soloists.—The Manchester Vocal Society at its first concert provided a programme from Weelkes, Byrd, and Elgar, and revealed in rather convincing fashion the affinity between our greatest modern choral writer and the Elizabethans. Mr. Harold Dawber conducted.—The chamber music societies in Manchester itself and at Bowdon, Rochdale, and Blackpool have all begun the season well, the Lener, Harty, or Catterall groups, as the case may be, each playing to full and enthusiastic audiences. Much the same may be written of the growing list of mid-day concerts—the Beethoven Pianoforte Sonata recitals by Mr. R. J. Forbes; or Miss Irene Scharrer's Tuesday series, now under the control of Mr. Edward Isaacs; or the miscellaneous programmes during lunch-time on other days, such as those given by the Manchester Trio, by Messrs. Chapman and Eadie for two pianofortes, by Messrs. Isidor Cohn and Arenstein (pianoforte and 'cello), and by various vocalists. Such chamber music activity brings this phase of art at once into line with orchestral, choral, and operatic development. Nor must we overlook the growing appreciation of the noon-tide organ recitals at the Cathedral.—Of visiting solo players Cortôt and Hambourg have played frequently of late not only in company with orchestra, but at recitals at Manchester and neighbouring cities.

H. C.

MIDDLESBROUGH.—Cleveland Harmonic Male Choir, under Mr. Gavin Kay's direction, sang on November 3, Dunhill's *The wind and the rain* (which is dedicated to this choir), Arnold Bax's *The Boar's Head*, Gustav Holst's *The Home Coming*, Bantock's *Lucifer in Starlight* and *An Address to the De'il*, Vaughan Williams's *Turtle Dove*, and Elgar's *Britain, ask of thyself*. Miss Elsie Suddaby and Mr. Arthur Broadbent were the soloists.—The Cecilian Glee Society sang Stanford's *Blue-Bird* and *Echoes*, the latter being dedicated to the Society, and Coleridge-Taylor's *Sea-drift*. The combined choirs sang Parry's *Jerusalem*.

NEWCASTLE.—At the opening concert of the Philharmonic Orchestra on October 20, Mr. Edgar Bainton conducting, Balfour Gardiner's *Overture to a Comedy*, Tchaikovsky's fourth Symphony, and a Dance Suite for strings by Dunhill were played.—The thirty-ninth season of the Chamber Music Society opened on October 25 with a visit of the Lener String Quartet, which played Borodin's second Quartet and Schubert's posthumous Quartet in D minor.—On October 31, the Catterall Quartet opened the season of the Bach Choir and played, besides classics, Rimsky-Korsakov's *Allegro Commodo* and a Polka (Sokolov-Glazounov-Liadov)—the last two from *Les Vendredis*.—At the annual concert of the local Constabulary, on October 31, the artists were Miss Agnes Nicholls, Miss Margaret Balfour, Mr. Walter Hyde, Mr. Norman Allin, Mr. Johann Rasch, and Mr. Haydn Sandwell.—The Bach Choir opened its ninth season on November 10, and sang madrigals by Gibbons, Wilbye, and Morley, and a Psalm by Byrd. In the absence on an examination tour of Dr. W. G. Whittaker, Mr. Edgar L. Bainton conducted.

OXFORD.—Miss Irene Scharrer gave a Chopin recital in the Masonic Hall on October 19.—On October 21 the Elizabethan Singers performed Dr. Ley's part-song, *The sheep under the snow*, and several ballets and ayres.—At the first of the Subscription Concerts (fourth series), on November 1, the London Chamber Orchestra, conducted by Mr. Anthony Bernard, played a Suite by Purcell, Beethoven's second Symphony, Delius's Phantasy, *On hearing the first cuckoo in spring*, and de Falla's Suite from the ballet, *El Amor Brujo*.—A recital was given by Kreisler on November 2, when he played César Franck's Sonata with Mr. Charlton Keith.—On November 4, the Elizabethan Singers gave a programme divided fairly evenly between ancient and modern.—A song recital was given on November 15 by Miss Ella Ivimey and Miss Dorothea Webb, including settings of several poems by Walter de la Mare, set by Herbert Howells and Armstrong Gibbs. Miss Kathleen Long, the pianist, played the Sonata in G, of Arnold Bax.

PENZANCE.—*Hiawatha* was performed, on November 7, by Penzance and District Choral and Operatic Society, assisted by members of the Orchestral Society. Mr. Hugh Branwell conducted, Mr. Hubert Middleton, organist of Truro Cathedral, was at the organ, the principal singers were Miss Hilda Blake, Mr. Seymour Dossor, and Mr. Frederick Taylor, and choir and orchestra numbered a hundred and forty.

PLYMOUTH.—Dr. Harold Lake's Madrigal Society commemorated the Byrd Tercentenary on October 31 by opening its concert with the Motet *Ave Verum Corpus* and the madrigal *All Hail! thou merry month of May*, and closing it with Festa's *Down in a flow'ry vale*. This well-trained choir sang a long programme of unaccompanied pieces with perfect pitch and fine interpretation, including Coleridge-Taylor's *Dead in the Sierras*, Rimsky-Korsakov's *Peaceful and still*, and Delius's *Midsummer Song*.

PORTSMOUTH.—The Quartet Players have acquired a new 'cellist in Miss Rosalie Kersey, and at the first concert on October 29 they introduced Joseph Jongen's Quartet, Op. 23, and Handel's Violin Sonata in A.—The Philharmonic Society performed *Hiawatha* on November 15, the principal singers being Miss Freda Foster, Mr. Hugh Foster, and Mr. Howard Fry.

SCARBOROUGH.—The local Philharmonic Society staged Cellier's *Derathy*, under Dr. T. Ely, on October 22.—On November 14, the first of four chamber concerts was given, organized by Mr. A. C. Keeton and Mr. G. F. Mitchell. The Barker Quartet played Mozart's No. 17 and Tchaikovsky's Op. 22.

SHEFFIELD.—At the Sheffield Subscription Concert on October 17, Mr. Harold Samuel played Bach and Miss Beatrice Harrison gave two movements from Elgar's 'Cello Concerto.'—The Foxon concert provided chamber music on the same evening.—Two days later Mrs. J. B. Leather and Mr. O. C. Owrid played Scriabin's orchestral *Rêverie* on two pianofortes.—The New Yorkshire String Quartet, led by Mr. Bensley Guest, was heard in Mozart, Brahms, and Beethoven on October 20.—Chamber music has also been given by the London Trio, which paid a visit on November 5.—Recitals have been given by Miss Helen Guest and Mr. Stanley Kaye (pianoforte), Miss Goodacre and Miss Doris Cowan (vocalists).

TONYPANDY.—The Cardiff Pianoforte Trio Party played the Arensky Trio on November 6, when Mr. Tom John gave a lecture on chamber music, and songs were sung by Miss Florence Hughes-Collier.

YORK.—Dame Ethel Smyth's E minor Quartet was heard at York for the first time on October 25, the Edith Robinson Quartet being the players.—On October 30 Miss Sybil Eaton played, and Dr. Bairstow conducted, Sir Charles Stanford's new Rhapsody for violin and orchestra.—Mozart's G minor was the Symphony on November 11, under Mr. H. A. Bennett. The Symphony Orchestra also gave Holst's arrangement of Purcell's *The Gordian Knot*.

IRELAND

The first public appearance of the new Irish Army Band was on October 14, at the Theatre Royal, Dublin, under its musical director, Col. Fritz Brase. From the Dublin papers it appears that the new chief was formerly 'the Kaiser's own bandmaster,' being also 'a celebrated composer.' With tactful policy the opening item was a 'Grand Military March,' in honour of the Irish Minister of Defence, composed expressly by Herr Brase. Other items were old battle-horses, with the exception of a *Fantasia on Irish Airs*—many of the themes being scarcely recognisable—also by Brase. As the 'low' pitch has been adopted, a query has been propounded:—Where do the new instruments come from? A spirited letter disapproving of the low pitch appeared in the leading Dublin daily, from the trenchant pen of Prof. Robert O'Dwyer (N.U.I.).

Miss Lily Meagher and Mr. Ivor Foster were the two attractions at the Scala Theatre, Dublin, on October 21.—Mr. Walter Hyde and Miss Elsie Suddaby got a goodly reception on October 28.

The annual meeting of the Feis Ceoil Association, Dublin, was held on October 22, and it was suggested that steps be taken to secure the site of Maple's Hotel, Kildare Street, for conversion into an adequate concert-hall, with offices for the Feis Ceoil. The balance-sheet showed a profit of £173 12s. 11d.

Kreisler was the magnet drawing an enormous gathering at his Belfast recital on October 26. He was generous in his encores. On the following evening he had an equally great success at the Theatre Royal, Dublin, with Mr. Keith as accompanist.

At a recent meeting of the Royal Irish Academy of Music the Governors expressed satisfaction at the receipt of £300 from the Ministry of Finance, being the annual grant from the Irish Free State, hitherto paid by the British Government.

A fine three-manual organ—as a war memorial to the Thirty-sixth Division—costing £3,300, was unveiled by the Right-hon. H. M. Pollock at St. Enoch's Presbyterian Church, Belfast, on October 26. Capt. Brennan gave a short recital, displaying the powers of the instrument built by Messrs. Evans & Barr, of Belfast.

It is gratifying to chronicle that the three weeks' season of the Carl Rosa Opera Company at Dublin was a huge success. By misadventure, *Bubbles* was not produced, but a novelty was the *Mastersingers* on November 2, splendidly mounted and admirably presented, notwithstanding sundry 'cuts.' Mr. Hubert Bath and Mr. Charles Webber were able conductors. The company met with an equally good reception at Cork.

At the annual conferring of degrees at the National University of Ireland, on November 3, the Rev. Maurice Weyms obtained the degree of Mus. Bac., and Miss Annie Brereton, Mus. B., was given the degree of M. B., B. Ch.

Mr. G. A. Beattie has been appointed organist of St. Aidan's Parish Church, Belfast.

The Belfast Philharmonic opened its season on October 19 when Mr. E. Godfrey Brown conducted Boyce's Suite in E, a Fantasia for strings by Byrd, and Parry's Motets, *There is an Old Belief* and *Never weather-beaten sail*. Miss Olga Haley made an excellent impression in her varied selections, including some of the Hebridean folk-songs. The orchestra played admirably under Mr. Brown, with Mr. J. H. McBratney as organist and accompanist. The Society is to be congratulated on its half-a-century's labours—a record only exceeded by two other Irish musical societies.

On October 27 the Belfast Symphony Orchestra, also under Mr. Brown, played Elgar's *Imperial March*, the Boyce Suite, and the first movement from the *New World* Symphony.—An 'after-school' concert, on October 22, at the Methodist College (which is attended by over seven hundred children), offered an excellent programme, which was opened with a Mozart Pianoforte Trio.—Alexander Brent-Smith's *In Glorious Freedom*, for chorus and orchestra, was given at the Philharmonic Society's second concert on November 16.

Musical Notes from Abroad

GERMANY

A NEW QUARTET BY PAUL HINDEMITH

While the German section of the I.S.C.M. is making plans for its new season, which is to begin with the performance of some works for small orchestra, the Melos Society has brought to public notice two items—a Suite for wind instruments by Ludwig Weber, and a new Quartet by Hindemith.

Though Ludwig Weber, of Nuremberg—to whom I referred some months ago as the composer of a String Quartet—has won some adherents, Hindemith, of course, has become more popular by the part he played at the Donaueschingen and Salzburg Festivals. The interest of his personality drew a large crowd to the place where his new Quartet was to be performed. Ludwig Weber is much more ascetic than Hindemith. He is the true polyphonist. The technique which is being revived by his works imparts the flavour of ancient times, while the spirit of the composer remains modern. In the new Suite, however, a certain uniformity grows out of this pedantic procedure of the composer. He never fails to draw the attention of the hearer to his skill, but always it is felt that essential inspiration is lacking. It may be that a change of method would allow him to be more imaginative.

Compared with Ludwig Weber, Hindemith may be regarded as an artist being led only by his instincts, which do not exclude some strange moments of intellectual weakness. To such belongs his new Quartet. The wonderful freshness which was considered to be the striking feature of his early works seems now to be lost, and we see him even infected by the 'linearer Contrapunkt,' which, as a system, cannot but weaken inspiration. Is not Hindemith the viola player, and member of the Amar Quartet, all too ready to adopt the methods of the composers performed by himself? Certainly he is, for now he does not appear so distant from Krenck, to whom he had hitherto been antagonistic. I venture to predict that this change of method, which connotes the triumph of intellectualism over instinct, will react detrimentally to his production. Some traces, however, of the true Hindemith may still be found. The rhythmic power of his music is such as to permeate the new style, and is especially revealed in a Fugato and in a Passacaglia. The whole of his Quartet is not, however, of the quality that made him an outstanding figure among German composers.

REZNICEK AND D'ALBERT AS OPERA COMPOSERS

Two first performances of German opera have taken place recently. *Holofernes* was given at Berlin and *Marche von Nymwegen* at Hamburg. Their composers, Reznicek and d'Albert, have something in common, both avoiding any trace of individual style, or rather replacing this by an individual routine. The libretti suffer from the same

weakness. Reznicek, now more than sixty years old, had become famous by his *Bluebeard*, chiefly through the offices of Michael Bolmen, the greatest actor among German singers. It is Bolmen again who made *Holofernes* appear better than it is. The composer himself had transformed and intensified Heibel's drama *Judith* into a kind of film-piece, where murder and love scenes are heaped together to such an extent that the music cannot but be an expression of loud materialism.

Reznicek's opera cannot be said to be in the least pleasant; d'Albert's is almost horrifying. The plot of the latter—wherein some Dutch motives are woven—resembles that of *Tiefland*, an opera which boasts a very happy career in Germany. Between d'Albert the pianist—dominating the keyboard and almost achieving greatness—and d'Albert the composer—ruthless in his outlook on men, women, and things—a close relationship is easily to be perceived.

FURTWÄNGLER AND GIESEKING

The great conductor and the great pianist joined in the performance of Pfitzner's Pianoforte Concerto, which, if not exactly a Concerto *contra* the pianoforte, certainly does its best to put the soloist in the background by opposing to him an orchestra overloaded with thematic work. Giesecking, however, incomparable as he is in his style of interpretation, was heartily applauded. So also was Furtwängler, who continues to grow musically, and has become the great attraction of the Philharmonic concerts. There is no doubt that Nikisch, the great lyricist, has not been nor will ever be replaced by anyone, but Furtwängler's rhythmical power and architectural force, which seem to agree perfectly with the prevalent mentality, have secured for him the favour of the same public which, not very long ago, had been fascinated by Nikisch's romanticism.

ADOLF WEISSMANN.

NEW YORK

The orchestral season here started with a concert by the State Symphony Orchestra, a new organization under the leadership of Mr. Josef Stransky, who was for twelve years conductor of the Philharmonic Society. Mr. Stransky's classical programme avoided the sensationalism which seems to find so much favour in these days.

The Philadelphia Orchestra followed quickly, playing as usual to a capacity house, with the brilliancy that is always expected under Mr. Stokovski. A second concert by this superb combination was given two weeks later, when excerpts from Rimsky-Korsakov's opera *Kitesch* were heard. The full title of the opera is *The Tale of the Invisible City of Kitesch and of the Maiden Fevronia*. It was the composer's last work but one—only *Cog d'Or* following it. It would be idle to pretend that the music of *Kitesch* approaches that of the *Golden Cock*, very possibly because mysticism was not in the composer's line.

Between the two appearances of the Philadelphians came the opening concert of the Philharmonic Society—the afternoon and evening programmes being the same. Mr. van Hoogstraten became so well known during his six weeks at the Stadium this summer, that he did not seem a stranger at the conductor's desk. Mr. van Hoogstraten has well drilled his men. Like his predecessor, he avoids sensationalism, but he continues to reveal the same strange conceptions of *tempi* that characterised his inaugural spring interpretations and which he employed during the summer. He has a tendency to drag—one continually wants to spur him on—and sometimes fine distinctions between such movements as, e.g., a *vivace* and an *allegretto*, seem to elude him. But Mr. van Hoogstraten is a comparatively young conductor, and his audience feels that he has yet his reputation to make. There was no novelty and no soloist at this opening Philharmonic concert.

The first concert of the New York Symphony Society also had no soloist, but Mr. Damrosch played Stravinsky's *Le Chant du Rossignol* for the first time at New York. Violent have been the discussions as to the merits of this composition. It certainly is programme music, and the listener needs to be very alert to follow the story from any printed analysis—except, perhaps, that which appeared in the *Sunday Tribune* in an article written by Lawrence Gilman. We take in the music we shall be deluged with

dissonances, and yet they are not so bad as we expect them to be, and some of the music is really beautiful. Mr. Colles, of London, who is now writing for the *New York Times*, probably sums it up for most of us when he says, 'The question is how much [of the music] is the real bird and how much the mechanical toy. The latter seems to predominate.' And yet, again, much of the music is strangely fascinating, and quite worth a repetition for our further understanding.

Apart from orchestral concerts the most important musical event of the early season has been the production of Hans Pfitzner's romantic cantata, *Von Deutscher Seele*, by the Society of the Friends of Music, under the leadership of Mr. Artur Bodansky, with soloists, a choir of two hundred, and an orchestra of over a hundred players from the Metropolitan Opera House. The soloists were Mesdames Elizabeth Rethberg and Cahier, Messrs. Orville Harrold and Paul Bender. The work had the best possible presentation, but it aroused little enthusiasm. Pfitzner chose his title because, he says, 'I could find no better expression, or one which could better unite the whole, which represents a collective expression of all that breathes from these poems [*Maxims and Poems*, Eichendorff] of the meditative, rollicking, tender, powerful, profound, and heroic qualities of the German soul.' The Cantata is a medley of Wagner, Strauss, &c., lacking coherence as well as originality. It proved dull and tiresome, and a disappointment after what had been anticipated from a composer who so thoroughly understands the technique of his craft.

To attempt to enumerate all the recitals that have been given would be a hopeless task. Among the new pianists, the one who drew most attention was Mitza Nikisch. Josef Hofmann, Osip Gabrilowitsch, and Harold Bauer have all given their first recitals for the season, but what is there new to say of any of them? Each has his own special crowd of admirers, and they never worry about box-office receipts. Few new compositions were heard from any of the trio, but a *Valse Phantastique*, by Edna Woods, found special favour in Mr. Hofmann's repertoire. Miss Myra Hess is again at New York, and her performance of Arnold Bax's Sonata in F sharp minor at her first recital was a marvellous achievement.

The first violinist to appear was Efrem Zimbalist, who stands very high as an interpretative artist, his only failing (if he has one) being a little lack of warmth. A new pupil of Auer's, Miss Cecilia Hansen, has made a great sensation. She is truly a most remarkable player, for whom it is unnecessary to predict a future—she has already arrived.

Miss Eva Gauthier, a disciple of the moderns, who delights to sing songs by Arnold Schönberg, Darius Milhaud, and such like, departed from her usual custom at her annual recital and added to her group of excruciating sounds, songs by Henry Purcell, and 'American Jazz' direct from the Vaudeville stage. She called the latter 'representative American music.' Miss Gauthier knows too little about the good work of some of our American composers in song. From this disciple of the moderns, we turn to the disciple of the classics, and listen to Elena Gerhardt, rejoicing that the days have not entirely departed when we can hear real music performed by real artists.

M. H. FLINT.

PARIS

LYRIC THEATRES

At the Opéra the season has begun well, with the first performance of Alfred Bruneau's *Le Jardin du Paradis*, a lyric legend in four Acts, the libretto by de Fiers and Caillavet. This libretto is a curious, conventionally operatic adaptation of one of Andersen's finest tales. A good deal of the music, however, carries us back to the atmosphere of simplicity and genuine poetry which so essentially is Andersen's. The score, in fact, recalls to mind the early works of Bruneau—especially his loveliest, *Le Rive*, and his delightful, all too little known tone-poem, *The Sleeping Beauty*. It is as remarkable technically as it is attractive. The work necessitates an enormous cast, including six tenors. The principal parts were entrusted to Franz, Rouard, Mlle. Heldy, and Mlle. Yvonne Gall.

At the Opéra-Comique were given two novelties, *Sainte Odile*, by Marcel Bertrand, and *La Griffe*, by Felix Fourdrain, neither of which proved very exciting.

There was plenty of excitement of a certain kind—at least, for the more excitable spectators—at the Théâtre des Champs-Élysées, where the Swedish Ballet Company produced Milhaud's *La Création du Monde* (in which we are shown the Creation as described in traditional stories from Central Africa), and an amusing sketch by Gerald Murphy, entitled *Within the Quota*, set to music by Cole Porter (the scoring by Charles Kœchlin).

SYMPHONY CONCERTS

An atmosphere of sadness prevailed on the reopening day of the Concerts-Lamoureux. One could feel that everybody in the auditorium or on the platform had a thought for Chevillard, so many years the conductor. Chevillard, despite his gruff and outspoken manner, was much liked and respected in the musical world, and the void created by his death is keenly felt. Paul Paray, who of late had frequently replaced him, is now appointed his successor. The first few programmes contained nothing unusual, the only novelties played being a *Vision*, by Bertelin, and a tone-poem, *En Provence*, by Achille Philipp, both of average merit.

At the Concerts-Colonne were played a Fantasy for pianoforte and orchestra by Pierre Menu, and a *Prelude, Chorale, et Fugue* for orchestra by Claudio Carneiro. The last-named work is altogether unoriginal and dull. The former contains much that is good. Menu, born in 1895, died of wounds in 1919. He left a number of works which are highly spoken of by the few who know them.

The Concerts-Pasdeloup have migrated to the Trocadéro, worst of Paris concert-halls. The programmes have so far included no new works.

Kussekowsky is giving some interesting concerts at the Opéra. Among the principal items played should be mentioned a Symphony in C major by Boccherini, Strauss's *Till Eulenspiegel*, Debussy's *La Mer*, a new Violin Concerto by Prokofiev, and pieces for eight wind instruments by Stravinsky, which consist of a Sinfonia, a Theme and Variations, and a Fugue by way of *Finale*—a curious and not unattractive work, not to be judged after one hearing. Albert Roussel's fine Symphony received a hearty welcome.

Pierro Coppola has inaugurated a series of orchestral concerts at the Théâtre des Champs-Élysées. There seems to be no limit, despite trying economic conditions, to the capacity of Paris to produce orchestral concerts. The opening programme included the Bach-Elgar Fugue, which was well played and well received.

There has been the usual number of recitals, good and otherwise. I shall notice a few of the former in my next letter. A. BOLD.

ROME

It is consoling to note that one of the commonest charges levelled against Italian opera—that the scenic preparations are as a rule badly cared for—is every year becoming more unfounded. Not only the large theatres such as the Costanzi, but second-line theatres, such as the Adriano, which run only an occasional opera season, have made marked improvements in this direction of late years, and it is now rare to see an opera with a first-class company and third-rate scenery. Another advantage to the autumn season at the Adriano is the late opening of the Costanzi and Augusteum, which leaves the best orchestral players free. At the Adriano we have had Catalani's *Lorely* and a careful production of *William Tell*, besides the usual *Butterfly* and *Rigoletto*, and Mascagni's *Piccolo Marat*. The last-named bids fair to enter on the stock répertoires of the opera theatres.

In January the Società Corale Varesina, comprising twenty-five madrigalists drawn from the working-classes of Varese, will give a concert of 16th- and 17th-century polyphonic music, and in March the Orfeo Catala of Barcelona will visit Rome for a couple of concerts. The centenary of the first performance of Beethoven's *Mass* is to be observed in April by the Augusteum Choir, and the same body will also give a concert of Italian music.

Among visiting conductors interest is aroused in the announcement that Mascagni and Strauss, and Erich Korngold, will be heard at Rome. It is also stated that Carl Muck will visit Rome during the season, and there are strong hopes that Paderewski may give a concert before sailing for America.

The music announced for performance includes a new work by Victor de Sabata entitled *La Notta di Platon*, which he will himself conduct, and Strauss will conduct his *Alpine* Symphony, which we heard here two years ago. The second part of Stravinsky's *Le Sacre du Printemps* will be given under the conductorship of the usual director of the Augusteum, Molinari, who will also conduct Debussy's *L'Isle Joyeuse*, in the orchestral adaptation which he carried out at Debussy's own wish. The classical music promised includes Mozart's Double Concerto for violin and viola, and Beethoven's Triple Concerto for violin, violoncello, pianoforte, and orchestra.

On the whole, if the forthcoming season at Rome seems to promise somewhat less than usual, there is enough to forecast a good deal of interest for the musical Roman public.

By the death of Oscar Browning, the English Colony at Rome lost one of its most characteristic and genial figures. In his later years he was best known as a lover of music, and it was rare to find a concert at which he was not present in the front row. So far as his means allowed, he generously supported every musical venture, and was among the foundation members of the Sala Bach. He organized a string quartet with members drawn from the Augusteum orchestra, and during the last two or three years of his life gave a private concert every Thursday afternoon in his chambers in the Palazzo Simonetti. These concerts were consecrated to the Quartets of Mozart, and formed a pleasant rendezvous for the music-lovers—Italians as well as English—who formed the intimate circle of Browning's friends. On the recent visit of King George, Oscar Browning was received by his Majesty, and decorated with the O.B.E.

LEONARD PEYTON.

TORONTO

The season here is now in full swing, and Massey Hall presents several important attractions each week. The new Symphony Orchestra, under Mr. Luigi von Kunits, is being encouraged by large audiences. At the three fortnightly Twilight Concerts, which start at five o'clock, the programmes have included the *New World* and *Eroica* Symphonies. Mr. Viggo Kihl was heard in the *Emperor* Concerto, and Mr. Ferdinand Fillion was the soloist in the Mendelssohn Violin Concerto.

Two of the finest song recitals ever heard at Toronto were contributed by the two famous Russian artists, Chaliapin and Rosing. Sophie Braslau (vocalist) created a very favourable impression at her first appearance. Dame Nellie Melba, Dame Clara Butt, and their respective complements were received by packed houses, as was the eternal Pachmann. Mischa Elman returned again, only to find that some of the critics are not so overawed by his vast reputation. He is accused of playing down to his audiences, thereby relinquishing an artistry which he once certainly possessed. Tito Schipa, the leading Chicago Opera tenor, gave a splendid illustration of how easily the effect of a beautiful voice may be marred by commonplace methods of interpretation.

Recitals have been given by J. Campbell McInnes (a Purcell evening), Claud Biggs (who recently joined the pianoforte staff of the Canadian Academy), Ethel Peake, M. Murray-Davey (a new member of the Hambourg Conservatory), Elena Gerhardt (at the Women's Musical Club), Pearl Burford (pianoforte), Jocelyn Clarke (vocalist), and Thomas J. Crawford (organ), assisted by Gertrude Ramsden Crawford (violin).

VIENNA

THE MODERN MUSIC WEEK

The management of the Konzerthaus very fittingly celebrated the building's tenth anniversary with a Festival of modern music. The event was doubly gratifying, affording Vienna its first really comprehensive survey of contemporary left-wing music, and breaking as it did

an unwritten law of the Konzerthausgesellschaft which hitherto had barred modern music from the activities of that Society, and had limited its enterprise to the production of oratorio, ranging from Bach or Handel to Brahms and the neo-classics. The new spirit of modernism was welcomed by many clients of the Society, but the professional critics outdid each other in attacks upon the composers and works performed, and the public, on the whole, remained indifferent, save for the three sold-out performances of Schönberg's *Gurrelieder*, which closed the Festival. But Schönberg, too, was ridiculed and hissed at Vienna only ten or twelve years ago; Bartók and Milhaud, who share this distinction to-day, may be the 'classics' of the next generation.

Several of the works performed, although novelties to Vienna, had been made familiar by the Salzburg Festivals, e.g., Bartók's second Violin Sonata, Haba's second Quartet in the quarter-tone system, Ernest Bloch's Violin Sonata, Malipiero's *Rispetti e strambotti*, and Wellesz's String Quartet No. 4. Philipp Jarnach, Spanish by birth and German by affinity, was represented by his String Quartet, Op. 16, in two sections. It is replete with musical ideas, and moderately radical—more so in its harmonic structure than in its melodies. In form it is free (recalling Krenek's String Quartet, which we heard at Salzburg), the traditional scheme being replaced by a series of small, self-supporting movements. The new Quartet, Op. 32, by that prolific composer, Paul Hindemith (the work was especially written for, and played for the first time at, this Festival), goes one step farther in the neglect of common form. Its first movement treats a single, rhythmically pregnant theme fugally. The *Scherzo* (third movement) is a little march which glides by in a spirit of grim humour. The last movement is an extended *Passacaglia*. On the whole, this work is an advance over the Clarinet Quintet played at Salzburg, though its invention seemed less freely flowing than in the Quartet (his third) which founded Hindemith's fame. The String Quartet by Heinrich Kaminsky—and, to an even greater extent, the new Pianoforte Quartet by Franz Salzhöfer—are indicative of lyric talent which has not as yet found its individual and ultimate idiom. Kodály's String Quartet No. 2, a work of his earlier period, is strongly fertilized by French impressionist influences. The first movement recalls Ravel, but even here the Magyar flavour is in evidence. There is a climax of tremendous force in the last movement, which is strongly national and written in an exuberant dance rhythm. Gustav Holst's songs with violin accompaniment were the sole British contributions, and, as at Salzburg, were sung by Dorothy Moulton. Agnes Freund sang Spanish and Italian songs, the Amar-Hindemith Quartet and the Waldbauer-Kerpely Quartet (the latter from Budapest) excelled in the ensemble work, and Béla Bartók was present to play his Sonata with Emerich von Waldbauer.

Bartók's *Wooden Prince*, along with Milhaud's *L'homme et son désir*, had been chosen by the Hellerau School as vehicles for the exhibition of its methods of rhythmical, musical, and physical culture. The performers excelled in their presentation, and the two ballets proved a relief from the superficial ballet music cultivated by mediocre composers and—alas!—even by Richard Strauss. In particular the Bartók work contains music which will hold its own even when detached from the stage setting. The Milhaud ballet music, on the other hand, confines itself to emphasising the exotic, elusive qualities of the plot and its symbolic meaning. Paul von Klenau conducted these productions and the performances of the *Gurrelieder*.

MORE MODERN MUSIC

Independently of the Modern Music week, the Vienna group of the International Society for Contemporary Music has embarked on a more ambitious and well-planned concert scheme than was possible last year. This section of the International Society will henceforth give a regular series of chamber music evenings on the first Monday of each month at Mozart Hall. The first of these brought a hitherto unheard Sonata, Op. 15, for violin and pianoforte, by Isaj Dobarowen, the young Russian. It is an immensely grateful piece, with abundant figuration for the pianoforte and many 'singing passages' for the violin. Its themes

and harmonies would have satisfied even the most conservative of Vienna critics—but no critics came! Two short pieces for clarinet and pianoforte by Wellesz, and Erik Satie's impressionistic Preludes to Peladan's *Le fils d'étoiles*, completed this promising first programme.

Jacques Jolas, a splendid American pianist resident at Paris, contributed America's share to the month's schedule of modern concerts by introducing at one of his recitals two Preludes by Dwight Fiske which are a composite of French impressionism invigorated by a dose of virile Americanism and Lisztian brilliancy. Most unique of all, perhaps, was a recital given by, and devoted exclusively to works of, Henry Cowell, an American composer-pianist. His pianoforte pieces—doubtless the most radically modern ever heard in a Vienna hall—apparently aim at extending the scope of the keyboard as a medium for tonal expression. He asks for direct contact of the hands (even the fist) with the strings; the alternate application to the strings of the nails or flesh of the fingers, and a manifold treatment of the pedals. Melodically, his compositions are comparatively simple, even conventional; yet some of them reveal supreme contrapuntal craftsmanship and decided rhythmic fancy.

PAUL BECHERT.

Obituary

We regret to record the following deaths:

SIR ASGER HAMERIK, at Frederiksburg, Denmark, on July 13. Born at Copenhagen on April 8, 1843, he displayed musical powers at an early age, and studied under Gade and Haberbier, subsequently becoming a pupil of Bülow (1860-63) and of Berlioz (1863-70). In 1871 he was invited to become the Director of the Peabody Conservatory of Music, Baltimore, U.S.A., and held the position from 1872 to 1898, forming there a fine orchestra. In 1890 he was knighted by the King of Denmark. As a composer his works include seven symphonies, two choral trilogies, four operas, and a requiem; also much chamber music, and a pianoforte quartet. His opera *La Vendetta* was performed at Milan in 1870. After his resignation at Baltimore in 1898, he retired to Copenhagen to enjoy the fruits of a strenuous career, in the midst of a host of friends and admirers.

W. H. G. F.

JOHN WILLIAM HUDSON, at Hull, on October 18. He was organist and choirmaster at St. James's, Hull. One of the original members of the Hull Philharmonic Society at its founding in 1882, he took an active part in every concert until his death, playing the violoncello and acting as accompanist until 1891, when he became the Society's conductor and musical director.

HERBERT ARTHUR WHELDON, at Hereford, on October 28. He was born at Derby, on June 6, 1869. He was a pupil of Turpin, articled pupil to Crow at Ripon, and held posts in London, at Eastbourne, Ipswich, &c. During recent years he worked at Toronto and New York.

JOYCE MAAS, contralto (sister of the late Joseph Maas), on October 27.

FREDERICK ROBERT GREENISH, on November 11, at Warlingham, Surrey.

OSCAR BROWNING, at Rome. A note on Mr. Browning appears in our Rome Correspondent's letter (page 873).

Miscellaneous

On November 13, at 28, Red Lion Square, a choir drawn from the Ashburton Musical Society and the L.C.C. Philharmonic Society celebrated the Byrd-Weekes Tercentenary by singing eleven works by these two composers in addition to others by Edwardes, Wilbye, and Rosseter. Mr. Claud Sasse played virginal pieces, and Mr. A. W. Cox conducted. The concert was in connection with the London C.H.A. Rambling Club.

Ildebrando Pizzetti has many admirers in this country, so a good deal of interest should be aroused by the concert he is giving at Wigmore Hall on December 11. Arrigo Serat will join him in the Violin Sonata, a new Sonata for violoncello will be played (Arnold Trowell), and Anne Thursfield will sing a group of songs.

The London Shipping Orchestral Society (hon. conductor, Mr. Clive Parsons) will give a concert at Central Hall on December 10, at 7.45. The programme will include the Ballet music from Gounod's *Faust*, Berlioz's *Hungarian March*, and works by Tchaikovsky, Fletcher, Adam, &c. Miss Beatrice Harrison will play solos.

The following works have been chosen for performance by the Westminster Choral Society under Mr. Vincent Thomas: *The Messiah* (December 4 and 23); *Elijah* (February 12); *Stanford's Stabat Mater* (March 25).

Vaughan Williams's *Mass* in G minor was announced to be sung at St. Thomas's, Leipsic, on November 10 and 17, conducted by Karl Straube.

Harold Reeves, 210, Shaftesbury Avenue, W.C.2, sends us an attractive catalogue of old, scarce, and interesting musical books and works.

The Southampton Philharmonic Society will give the first part of Vaughan Williams's *Sea Symphony* on April 30, under Mr. George Leake.

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169	As Joseph was a-walking ...	G. Fox	2d.	211	Christmas Carol, A (2-pt.) ...	H. D. Wetton	13d.
305	As on the night before this happy morn ...	B. W. Horner	2d.	57	Christmas Celebration, The ...	C. Reinecke	3d.
317	Do. (Ye Angelus Belli) (Unison) ...	John E. West	13d.	30	*Christmas Day ...	E. Prout	13d.
330	Awake, O earth, to holy mirth ...	C. V. Stanford	13d.		(*Welsh words, 13d.)	J. Goss	13d.
343	Babe in Bethlehem's manger laid, The ...	H. Elliot Button	13d.	93	Do. do. ...	B. Haynes	2d.
343	Babe is born of a maid, A ...	Har. J. S.	13d.	47	*Do. do. ...	J. Stainer	13d.
31	Babe of Bethlehem, The ...	Traditional	13d.	21	*Do. do. ...	Sullivan	13d.
47	Behold a simple tender Babe ...	C. Steggall	13d.		(*Welsh words, 13d.)		
187	Bells of Christmas, The (Unison) ...	R. H. Legge	2d.	70	Do. do. ...	Traditional	13d.
360	Bells of Heaven ring ... (Staff and Sol-fa) (S.M.R. 30)	J. V. Roberts	2d.	239	Christmas Eve ...	R. H. Legge	2d.
330	Beneath the placid midnight sky ...	E. A. Sydenham	4d.	114	Christmas hath made an end ...	English, 1661	13d.
	(Words only, 4s. per 100.)			157	Do. do. (S.A.) ...	English, 1661	13d.
88	Bethlehem ...	M. B. Foster	2d.	290	Christmas morn ...	T. Adams	13d.
345	*Do. (Cradled all lowly) ...	Ch. Gounod	2d.	252	Do. do. ...	H. E. Havergal	13d.
	*Do. (S.S.A.) (S.S. 683) ...	Ch. Gounod	13d.	20	*Christmas morn ...	J. Barnby	13d.
	Do. (Unison) (Staff and Sol-fa) (S.M.R. 198)	J. V. Roberts	2d.		(*Welsh words, 13d.)		
196	Do. ...	J. V. Roberts	2d.	135	Do. do. (Men's voices) ...	J. Barnby	2d.
67	Birth ever new, The ...	R. H. Legge	2d.	56	Christmas Night ...	A. H. Brown	13d.
197	Black Decree, The ...	Traditional	13d.	343	Christmas song of praise, A ...	T. Adams	2d.
474	Blessed Babe! the straw is spread ...	H. W. Wareing	13d.	292	Christmas Song, A (Three Kings have)	T. Adams	13d.
294	Blessed Virgin's Cradle Song, The ...	E. C. Bairstow	2d.	34	Do. do. (Once again, O blessed time)	Dykes	13d.
	Do. (Staff and Sol-fa) (S.M.R. 259) ...		2d.	289	Do. do. ...	Pearall	4d.
162	Boar's Head Carol, The (in D) (S.A.) ...	Rimbault	2d.	240	Christmas Tree Carol ...	H. D. Weston	13d.
184	Do. do. (in E flat) (Unison) ...	G. Fox	2d.	128	Christmas Vision, The ...	R. H. Legge	2d.
267	Do. do. ...	Pearall	2d.	179	Circumcision, The ...	Old French	13d.
67	Boy's Dream, The ...	W. H. Monk	13d.	42	Clearly in the East it shone ...	G. Fox	2d.
180	*Breathe, breathe o'er a world of woe ...	H. A. Chambers	13d.	286	Cold was the day when in the garden bare ...	J. Stainer	13d.
	(Words only, 2s. per 100.)			232	Do. do. (2nd setting) ...	J. Stainer	13d.
210	*Brightest and best (Unison) ...	H. Leslie	2d.	373	Come all ye Christian men, rejoice ...	H. Clarke	2d.
333	Do. do. ...	S. S. Wesley	13d.	232	Come and hear the Angels ...	C. H. Lloyd	2d.
168	Brightly shone the Eastern star ...	G. Fox	2d.		(Words only, 2s. 6d. per 100.)		
390	By Nazareth's green hills ...	F. Bridge	2d.	234	Come and sing the wondrous story ...	J. V. Roberts	2d.
296	Can man forget the story ...	A. H. Brewer	13d.	68	Come forth, ye wond'ring children ...	F. Bridge	13d.
267	Caput apri defero ...	Pearall	4d.	49	Come, let us all sweet carols sing ...	F. Champneys	13d.
191	Carula Pastorum (Unison) ...	R. H. Legge	2d.	106	Come, shepherds, come, shake off your sleep	Tyrolse	13d.
111	Carol of Basse-Normandie ...		13d.	5	*Come tune your heart ...	Ouseley	13d.
228	Carol, carol Christians ...	J. V. Bliss	4d.	110	Come with us, sweet flowers, and worship Christ the Lord	G. Elvey	13d.
223	Do. do. ...	V. Grosvenor	2d.	4	*Come, ye lofty, come, ye lowly ...	G. Elvey	13d.
368	Do. do. ...	M. A. Sidebotham	13d.	137	Do. do. (Men's voices) ...	G. Elvey	2d.
409	Carol, carol, tenderly, sweetly ...	J. Bridge	13d.	195	Come, the day (Unison) ...	R. H. Legge	2d.
430	*Carol, Christian children (Unison) ...	A. A. Moffat	2d.	396	Coming of Christmas, The ...	F. Bridge	13d.
101	*Carol for Christmas day ...	J. T. Field	2d.	61	Coventry Carol, The ...	Har. J. S.	13d.
41	"Do. do. (*Welsh words, 13d.)	Sullivan	13d.	294	Cradle Song ...	E. C. Bairstow	2d.
339	Carol for Christmas Eve ...	R. H. Legge	2d.		Do. (Staff and Sol-fa) (S.M.R. 259)		2d.
18	*Do. do. ...	Ouseley	13d.	198	*Do. (with three other Carols)	J. Barnby	2d.
130	Do. do. (Men's voices) ...	Ouseley	2d.		(Words only, 4s. per 100.)		
31	*Do. do. ...	Traditional	13d.	304	Do. ...	C. C. Erskine	13d.
148	Do. do. (Men's voices) ...	Traditional	13d.	371	Do. (Staff and Sol-fa) (S.M.R. 367)	G. V. Evans	13d.
31	Carol for New Year's Day ...	A. H. Brown	13d.	396	Do. (Lullaby) ...	F. Bridge	13d.
209	Carol for the New Year ...	J. Shaw	2d.	242	Do. do. ...	R. H. Legge	2d.
345	Carol of Peace, A ...	G. J. Bennett	2d.	33	*Cradle Song of the Blessed Virgin, A	J. Barnby	13d.
130	Carol of the Birds (Bas-Quercy) ...		13d.	151	Do. do. (Men's voices) ...	J. Barnby	2d.
110	Carol of the Flowers (Bas-Quercy) ...		13d.	262	*Do. do. (Words only, 4s. per 100.)	J. Barnby	2d.
372	*Carol of the Nativity, A ...	C. V. Stanford	3d.	198	*Darkness fell on the weary earth (with three other Carols) (Words only, 4s. per 100.)	J. Barnby	2d.
	(Words only, 3s. per 100.)			364	Day, a day of glory, A ...	Old French	2d.
794	Carol of the Three Kings ...	F. Bridge	13d.		(Words only, 4s. per 100.)		
				89	Daybreak ...	B. Tours	2d.
				87	Desert, The ...	E. Mundella	2d.
				30	Dives and Lazarus ...	Traditional	13d.
				153	Do. (Men's voices) ...	Traditional	2d.
				75	Earth to-day rejoices ...	Ancient Melody	13d.
				72	Earthly friends will change ...	Ancient Melody	13d.

NOVELLO'S CHRISTMAS CAROLS.

Those marked * may be had in Tonic Sol-fa Notation.

46	Emmanuel, God with us	H. Gadsby	1½d.	346	Holy Birth, The	B. J. Dale	1½d.
	(<i>*Welsh words, 1½d.</i>)			256	Do. do.	H. E. Havergal	1½d.
341	*First Christmas Night, The	W. H. Sangster	1½d.	159	*Holy night! peaceful night	J. Barnby	1½d.
	(Words only, 3s. per 100.)			245	Holy Quest, The	R. H. Legge	1½d.
401	*Do. (with three other carols) (M.T. 873) ..		2d.	171	Holy Well, The	G. Fox	1½d.
	(Words only, 4s. per 100.)			59	Do. do.	Har. J. S.	1½d.
	Do. (Staff and Sol-fa) (S.M.R. 235) ..		2d.	183	Hosanna to the living Lord	G. Fox	1½d.
*260 to *263	First Christmas, The	J. Barnby each	2d.	183	How grand and how bright	G. Fox	1½d.
	Do. The four numbers combined		4d.	215	How peaceful was the night	H. Blair	1½d.
	(Words only, 4s. per 100.)			237	Humiliation, The	H. E. Havergal	1½d.
12	*First good joy that Mary had, The	Traditional	1½d.	30	Hymn for Christmas Day	J. Goss	1½d.
143	Do. (Men's voices)	Traditional	2d.		(<i>*Welsh words, 1½d.</i>)		
153	Do. (S.A.)	Traditional	2d.	85	Hymn of the Angels	G. M. Garrett	1½d.
6	*First Nowell the angel did say, The	Traditional	1½d.	362	*I heard the bells on Christmas Day ...	H. A. Chambers	1½d.
	(<i>*Welsh words, 1½d.</i>)			332	Do. do.	H. D. Wetton	1½d.
140	Do. do. (Men's voices)	Traditional	2½.	187	I hear along our street	Bretton Melody	1½d.
159	Do. do. (S.A.)	Traditional	2d.	162	Do. do. (S.A.)	G. Fox	1½d.
246	Five Kings, The	R. H. Legge	2d.		Do. do. (S.A.) (Staff and Sol-fa) (S.S. 266) ..		2d.
79	For Christmas Day	Traditional	1½d.	167	Do. do. (Unison)		2d.
77	From church to church	Ancient Melody	1½d.	310	Do. do.	T. R. Matthews	1½d.
40	*From far away we come to you	Dykes	1½d.	805	Do. do. (6 voices)	E. Silas	1½d.
	Do. (For Unison singing or for S.A. with <i>ad lib.</i>			64	I saw three ships come sailing in ...	Har. J. S.	1½d.
	Bass)	(S.M.R. 43) Dykes	2d.	341	*I should like to have heard the Angels sing	W. H. Sangster	1½d.
66	From highest Heaven I come to tell ...	J. Higgs	1½d.		(Words only, 3s. per 100.)		
377	From the East come monarchs wise ...	C. M. Spurling	1½d.	401	*Do. do. (with three other carols) (M.T. 873) ..		2d.
					(Words only, 4s. per 100.)		
73	Gabriel's Message	Ancient Melody	1½d.		Do. do. (Staff and Sol-fa) (S.M.R. 235) ..		2d.
110	Gascon Carol (Infant so gentle)	J. Barnby	1½d.	312	I sing the birth was born to-night ...	A. H. Brewer	1½d.
218	Glad Christmaside	Old Breton	1½d.	397	Do. do.	T. Adams	1½d.
119	Glad hymns with one accord	Old Breton	1½d.	303	Do. do.	C. Erskine	1½d.
263	*Gloria in Excelsis	J. Barnby	1½d.	35	Do. do.	G. C. Martin	1½d.
	(Words only, 4s. per 100.)			354	Do. do.	C. H. H. Parry	1½d.
322	Do.	A. M. Goodhart	1½d.	387	Do. do.	H. Rhodes	1½d.
373	Do.	C. H. Lloyd	2d.	365	Do. do.	A. Sullivan	1½d.
	(Words only, 2s. 6d. per 100.)			70	Immortal Babe Who this dear day ...		1½d.
15	*Glorious, beautiful, golden, bright ...	M. Tiddeman	1½d.	334	In Bethlehem, that noble place	B. J. Dale	1½d.
173	God rest you merry, gentlemen (Unison) ...	G. Fox	1½d.	401	*Do. (With three other carols) (M.T. 873) ..		2d.
1	*Do.	Traditional	1½d.		(Words only, 4s. per 100.)		
	(<i>*Welsh words, 1½d.</i>)			32	Do. do.	Ouseley	1½d.
138	Do. (Men's voices)	Traditional	2d.	311	In Bethlehem's ancient city	John E. West	1½d.
159	Do. (S.A.)	Traditional	2d.	206	*In Dulci Jubilo	Pearsall	1½d.
	Do. (Unison or Two-Part Staff and Sol-fa)			19	In Excelsis Gloria	A. H. Brown	1½d.
	(S.M.R. 139) Traditional		2d.		(<i>*Welsh words, 1½d.</i>)		
29	God's dear Son, without beginning ...	Traditional	1½d.	141	Do. do. (Men's voices)	A. H. Brown	2d.
113	Golden Carol, The	English	1½d.	200	Do. do.	J. M. Crament	1½d.
	Do. In E flat (Staff and Sol-fa) (S.M.R. 103) English		2d.	201	Do. do.	J. T. Field	1½d.
219	Golden Crown, The	J. Stainer	1½d.	386	Do. do.	M. B. Foster	1½d.
194	Good Christians all (Unison)	R. H. Legge	2d.	184	Do. do. (Unison)	G. Fox	1½d.
3	*Good Christian Men	Old German	1½d.	379	Do. do.	C. H. H. Parry	1½d.
	(<i>*Welsh words, 1½d.</i>)			335	In Mary's arms	H. E. Button	1½d.
134	Do. (Men's voices)	Old German	2d.	381	In Natali Domini	W. G. Ross	1½d.
156	Do. (S.A.)	Old German	1½d.		(Words only, 2s. per 100.)		
76	Do.	Old German	1½d.	38	*In Terrâ Pax	Dykes	1½d.
359	Do. (Noël)	J. Jeffries	2d.	225	In the ages past and distant	F. A. J. Hervey	1½d.
166	Good King Wenceslas looked out (Unison) ...	G. Fox	1½d.	78	In the ending of the year	Ancient Melody	1½d.
	*Do.	Traditional	1½d.	344	Do. do.	A. H. Brown	1½d.
	(<i>*Welsh words, 1½d.</i>)			322	In the field with their flocks abiding ...	A. M. Goodhart	1½d.
136	Do. (Men's voices)	Traditional	2d.	282	Do. do.	John E. West	1½d.
155	Do. (S.A.)	Traditional	2d.	199	In the golden lands afar	Old French	1½d.
81	Do.	Traditional	1½d.	90	In the manger rude and lowly	J. Barnby	1½d.
382	*Do. (S.A.T.B.) (arr. by W. G. Ross) ...	Traditional	3d.	299	In tuneless voices sing	F. Tozer	1½d.
404	Do.	Arr. by G. Shaw	1½d.	26	Incarnation, The	Traditional	1½d.
108	Good men all of Chastrea, The	Arpaion Carol	1½d.	149	Do. do. (Men's voices)	Traditional	2d.
100	Good people, give ear	J. Swire	1½d.	38	Infant of days yet Lord of life	Dykes	1½d.
26	Great God of Heaven is come down to earth	Traditional	1½d.	110	Infant so gentle, so pure, and so sweet	Gascon Carol	1½d.
149	Do. do. (Men's voices)	Traditional	2d.	283	It came upon the midnight clear ...	B. Haynes	1½d.
395	Green grows the Holly Tree	F. Bridge	1½d.	374	Do. do.	Arr. A. Sullivan	1½d.
				358	Do. do. (with two other Carols) ...	C. Lee Williams	1½d.
116	Hail, Christmas Bells	Old Breton	1½d.	342	It fell upon a night	W. H. Sangster	1½d.
330	Hail, Saviour, long expected	E. A. Sydenham	4d.	306	It fell upon a winter's day	N. A. Sidebotham	1½d.
	(Words only, 4s. per 100.)			280	It is the day	W. A. C. Cruickshank	1½d.
279	Hark! all around	W. A. C. Cruickshank	1½d.	336	Do. do.	C. G. E. Ryley	1½d.
164	Hark! how sweetly the bells (S.A.)	G. Fox	2d.	36	It was the very noon of night	J. Barnby	1½d.
400	Do. do. (S.A.) (Staff and Sol-fa) (S.M.R. 19) ..		2d.	35	Jacob's ladder	Traditional	1½d.
174	Do. do. (Unison)		2d.	152	Do. (Men's voices)	Traditional	1½d.
326	Hark, the bells are pealing	J. Tomlinson	3d.	7	*Jesu, hail, O God most holy	J. Stainer	1½d.
170	Hark! what mean those holy voices (Unison) G. Fox		2d.	142	Do. do. (Men's voices)	J. Stainer	1½d.
400	*Do. (S.A.T.B.)	(Lute No. 12) A. S. Sullivan	2d.	22	Jessu in the manger	H. Smart	1½d.
421	Heavenly host, The	C. W. Pearce	1½d.	28	Joseph was an old man	Traditional	1½d.
271	Heavenly music clearly ringing	J. V. Roberts	1½d.	150	Do. do. (Men's voices)	Traditional	1½d.
71	Here is joy for every age	Ancient Melody	1½d.	46	Joy fills our inmost heart to-day ...	H. Gadsby	1½d.
37	*Here we come a-wassailing	Traditional	1½d.		(<i>*Welsh words, 1½d.</i>)		
154	Do. do. (Men's voices)	Traditional	2d.	290	Do. do.	A. C. Mackenzie	1½d.
161	Do. do. (S.A.)	Traditional	2d.	327	King's birthday, The	A. H. Brown	1½d.
	Do. (S.A. with <i>ad lib.</i> acc.) (Staff and Sol-fa) (S.M.R. 7) ...		2d.	193	Kings of Orient (Unison)	R. H. Legge	1½d.
407	His birthday keep with a joyous lay ...	A. M. Goodhart	1½d.	253	Kings of the East, The	H. E. Havergal	1½d.
182	Holly and the Ivy, The (Unison) (S.S. 1177) Arr. C. J. Sharp		2d.	330	Last night as I lay sleeping	G. C. Martin	1½d.
3	*Do. do.	Old French	1½d.	67	Last night as I was laid and slept ...	W. H. Monk	1½d.
147	Do. do. (Men's voices)	Old French	2d.	204	*Legend of good Saint Christopher, The	F. J. Sawyer	1½d.
165	Do. do. (S.A.)	Old French	2d.	130	Legend of the flight, A	Old French	1½d.
208	*Holly berries, holly berries	W. I. Westbrook	2d.	68	Legends of the Infancy	F. Bridge	1½d.

(July, 1923.)

The Shepherds found Thee by night

CAROL FOR CHORUS AND ACCOMPANIMENT

Words by FRANCES CHESTERTON

Music by GEOFFREY SHAW

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Allegretto. With a gentle swing

SOPRANO *mf* The

ALTO *mf* The

TENOR *mp* ONE VOICE *mf* ALL VOICES
(On Christ - mas Day in the morn - ing. . .) The

BASS *mf* The

ACCOMP. *mp* *mf*

shep - herds found Thee by night, by night, See - ing the star so bright, so bright; Ah

shep - herds found Thee by night, by night, See - ing the star so bright, so bright; Ah

shep - herds found Thee by night, by night, See - ing the star so bright, so bright; Ah

shep - herds found Thee by night, by night, See - ing the star so bright, so bright; Ah

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(3)

THE SHEPHERDS FOUND THEE BY NIGHT

me, it was a good - ly sight, On Christ - mas Day in the morn - ing.

me, it was a good - ly sight, On Christ - mas Day in the morn - ing.

me, it was a good - ly sight, On Christ - mas Day, on Christ - mas Day in the

me, it was a good - ly sight, On Christ - - mas Day in the

morn - ing. *mf* Three kings came from the East, the East, The great to pray with the

morn - ing. *mf* Three kings came from the East, the East, The great to pray with the

least, the least, Rea - dy to keep the Ho - ly Feast On Christ - mas Day in the

least, the least, Rea - dy to keep *L.H.* the Ho - ly Feast *L.H.* On Christ - mas Day in the

THE SHEPHERDS FOUND THEE BY NIGHT

soffo voce
(On Christ - mas Day in the morn - ing.)

Down on your knees on floor, on floor, The Lord of all you come to a - dore, On
Down on your knees on floor, on floor, The Lord of all you come to a - dore, On

On Christ - mas Day in the morn - ing. This, Chris - tian men, is your
On Christ - mas Day in the morn - ing.
Christ - mas Day in the morn - ing.
Christ - mas Day in the morn - ing.

inn, your inn, Bro - thers in arms, one kin, one kin, Your host a Babe . .
A Babe with -
Your host a Babe with - out
On Christ - mas Day in the morn - ing,

THE SHEPHERDS FOUND THEE BY NIGHT

born with-out sin, On Christ-mas Day in the morn-ing.

out . . . sin, On Christ-mas Day in the morn-ing.

sin, On Christ-mas Day, on Christ-mas Day in the morn-ing.

On Christ-mas Day in the morn-ing.

a little slower

Sing good will to men, to men, Glo-ry to God in the High-est, and then

Sing good will to men, to men, Glo-ry to God in the High-est, and then

Sing good will to men, to men, Glo-ry to God in the High-est, and then

Sing good will to men, to men, Glo-ry to God in the High-est, and then

- a little slower

poco rall.

Praise to the Babe in Beth-le-hem, On Christ-mas Day in the morn-ing.

poco rall.

Praise to the Babe in Beth-le-hem, On Christ-mas Day in the morn-ing.

poco rall.

Praise to the Babe in Beth-le-hem, On Christ-mas Day . . . in the morn-ing.

poco rall.

Praise to the Babe in Beth-le-hem, On Christ-mas Day in the morn-ing.

poco rall.



NOVELLO'S CHRISTMAS CAROLS.

Those marked thus * may be had in Tonic Sol-fa Notation.

69	Let Christians all	Traditional	1½d.	198	*O Babe in manger lying (with three other Carols)		
59	Let music break on this blest morn	J. B. Calkin	1½d.		(Words only, 4s. per 100.)	J. Barnby	2d.
	Let there be light (In a Book)	B. Tours	1/6	351	O Holy Child, thy mother mild...	A. Hollins	1½d.
2	*Like silver lamps in a distant shrine...	C. Steggall	1½d.	83	O Holy Star	J. Stainer	2d.
132	Do. do. (Men's voices)	C. Steggall	2d.	354	O little town of Bethlehem	T. Adams	1½d.
18	*Listen, lordings, unto me	Ouseley	1½d.	346	Do. do.	B. J. Dale	1½d.
139	Do. do. (Men's voices)	Ouseley	2d.	405	*O lovely voices of the sky (Unison) (S.S. 6%)	C. Harris	1½d.
273	Little children, wake and listen...	J. H. Mee	1½d.	406	*Do. do. (Four voices)	C. Harris	2d.
175	Little Robin, A	G. Fox	2d.	398	Do. do.	W. G. Alcock	2d.
184	Lo! a heavenly form appearing	G. Fox	2d.		Do. do. (In a Book) H. S. Sidebotham	1/6	
347	Lo! a star that rises bright	R. Eyre	1½d.	111	*O night peaceful and blest (Basse-Normandie)		1½d.
350	Lo! Christ the Lord is born	E. Elgar	1½d.	86	*O sweet the enchanting anthem	J. Barnby	2d.
343	Lo! first on earth	T. Adams	2d.	197	*Do. do. (with three other Carols)	J. Barnby	2d.
330	Lo! on the waiting earth	K. A. Sydenham	4d.		(Words only, 4s. per 100.)		
	(Words only, 4s. per 100.)			229	O was not Christ our Saviour	J. Shaw	2d.
21	*Lord at first had Adam made, The	Traditional	1½d.	117	O'er her child the Virgin weeps	Old Breton	1½d.
146	Do. do. (Men's voices)	Traditional	2d.	80	O'er the hill and o'er the vale	Ancient Melody	1½d.
328	Lord of life to earth come down, The	A. H. Brown	1½d.		Of the Father's love begotten (M.T. 286)	Dykes	
356	Love came down at Christmas (S.S.A. and S.A.T.B.)	J. E. Borland	1½d.	112	Do. do.	Flemish Carol	1½d.
	Do. (S.S.A. only) (Staff and Sol-fa) (S.M.R. 211) ..		2d.	238	Old news, The	R. H. Legge	2d.
309	Loving heart, The	C. Erskine	1½d.	51	Old year now is fled, The	A. H. Brown	1½d.
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